SHOWTIME

THE NEW *Enlarged* FILM MONTHLY

AUGUST 1964 1/-

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HONOR BLACKMAN

Paul McCartney

The Beatle Supplement begins on page 32

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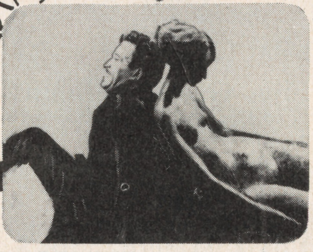

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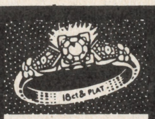

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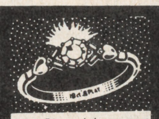

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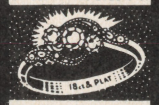

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SHOWTIME
THE NEW FILM MONTHLY
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COVER:
HONOR BLACKMAN
(*A Terry O'Neil picture*)

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FILM * * * * GOSSIP

Edited by TONY CRAWLEY

Three actors to play Churchill

WHO is going to play Churchill in the film of his early life? Will it be Albert Finney, as everyone suggests? Could be. But I can now reveal that it will not in fact be *one* actor . . . but *three* who will portray the great man.

CARL FOREMAN, writer, producer and director of the film, disclosed this to me before leaving for his script-writing stint in Crete.

"Three actors are fast becoming essential," he said. "I realise now that I must include Sir Winston's school-life in the film. He was unhappy at boarding-school; a bad student, too. Then I'll need another youngster to take up the role from 12 to 15 years. Finally, I'll need someone capable of playing Churchill from, say 18 to 25 years. The film ends with Churchill's first appearance in Parliament."

Continuing to pace his office, Carl explained: "This youthful Churchill is all-important to the story because of the peculiar relationship he had with his parents; with his father in particular. It was a relationship which virtually pushed Churchill into the life he went on to lead."

Churchill has, in fact, given Carl a few words of advice on writing the script. "Don't make it stuffy!" he said.

"I don't aim to," Carl told me. "This is, perhaps, the most important film of my career. It is certainly my most exciting project. The film will be one vast adventure story, set in far-flung spots like the Sudan, India and South Africa."

What about the rumours that Albert Finney would play Churchill? "I mentioned the idea to Albie when we were making *The Victors*," said Carl. "He was interested. So we left it at that. I never make real plans with an actor until my script is ready.

"Obviously an actor would never commit himself without seeing a script. And I never like writing with a star in mind, anyway. Otherwise I start writing for him—and not the character he's to play.

"In fact, with the important human side to the story—the relationship between father and son—it could be that the father will be the plum role.

"We might even try to make a new star of our own. I'd be interested to find an actor who is at the position Peter O'Toole was when first given Lawrence to play."

Title teasers: Glenn Ford's *The Company Of Cowards* is now *Advance To The Rear*. . . Gregory Peck's *Killing A Mouse On Sunday* is now *Behold A Pale Horse*. No, you explain it to me!

WHATEVER HAPPENED TO COWBOY **GENE AUTRY**? I HEAR HE'S STILL IN THE BIG MONEY IN THE STABLE BUSINESS. ONLY NOW IT'S A STABLE OF FIVE THRIVING HOTELS.

You will have no difficulty spotting Barbara von der Heyde when you see Val Guest's new production, *The Beauty Jungle*. Barbara, an ex-ballet dancer, plays Miss Germany.

SHOWTIME brings you all the latest showbusiness news

For the true story of a film-star's unusual marriage, listen to DICK VAN DYKE: "I married Marjorie, my high-school girl friend, 16 years ago . . . on the radio!" he explained. "With my comedian's salary, we really couldn't afford to marry. So I wrote off to the *Bride And Groom* radio show. First we had to tell the story of our courtship. Then, after the commercials, we were married on the air. The company paid for everything—the flowers, the car, furniture for our home, even a week's honeymoon. Yep, they even paid for the ring!"

Do producers ever think of advertising problems when selecting film titles? It seems not. Think of your cinema manager's difficulties when trying to advertise in his local weekly that the new **SOPHIA LOREN** *film,* Yesterday, Today And Tomorrow *is showing . . . today and tomorrow . . . Worse to come. Sophia's due for a sequel—* Today, Tomorrow And The Day After. *And a drama due soon from Israel is titled* Yesterday's Tomorrow.

VIRNA LISI, AN ITALIAN BEAUTY, IS OUT TO BEAT SHIRLEY EATON. SHIRLEY WAS PAINTED ALL OVER IN GOLD FOR *GOLDFINGER*. IN JACK LEMMON'S *HOW TO MURDER YOUR WIFE*, VIRNA IS COVERED IN . . . SHAVING CREAM!

According to the publicity handouts **PAUL McCARTNEY** only likes Sophia Loren and Natalie Wood films. In fact his range is much wider, embracing such off-beat productions as *The Caretaker*. This came out when we talked about films in general—and Paul's favourite movie-moments in particular.

"I loved all Peter Sellers' funny scenes in *The Pink Panther*," he said. "You know, leaning on that spinning globe and falling off. Then I loved that big scene in Orson Welles' *The Trial*, when Tony Perkins first enters that huge courtroom. Stunning!"

He stopped musing and turned to me: "What's your favourite scene?"

"Easy," I said. "It's in Hitchcock's *To Catch A Thief*—when Grace Kelly's mother stubbed out a cigarette . . . on the yolk of a fried egg."

"I must see that," said Paul. "I bet Hitchcock made it look really great."

JAMES STEWART'S *sternest critic was his father. "He never liked my Westerns," explains Jimmy. "Used to say that when I got on a horse, I looked as if I were going to kiss it."*

Explosive teaming: SPENCER TRACY and STEVE McQUEEN are together in *The Cincinatti Kid*, a film that will remind many of that great drama, *The Hustler*.

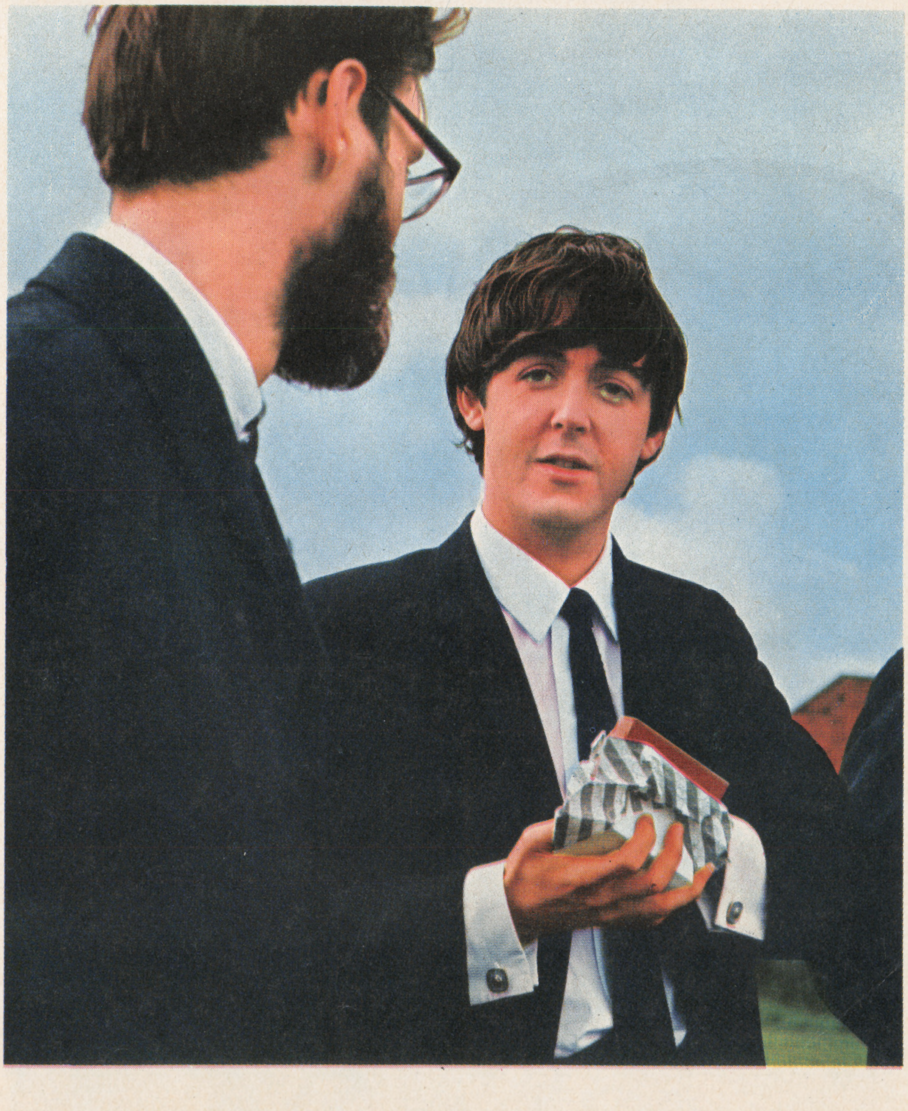
Newest newcomer on the Hollywood front is **DAVEY DAVISON**. Despite the name, she's a gal—as you'll see in *The Strangler*.

GOING FOR AN INTERVIEW FOR A FILM ROLE? THEN HEED THIS GOOD ADVICE FROM TOP HOLLYWOOD DIRECTOR **ROBERT WISE:** *"DON'T TRY TOO HARD: RESERVE IS USUALLY A GOOD THING. WE'RE OFTEN PUSHED TOO HARD BY THE TYPE WHO SAYS, 'WHATEVER THE PART—I'M IT.' BE WILLING TO RECOGNISE YOU MAY NOT BE RIGHT. ALLOW US TO JUDGE."*

PAT BOONE is hoping to be the first American star to appear in a Japanese film. "It's all about a cocky U.S. baseball player," Pat reports. "He painfully discovers that to win—on and off the field—he must extend himself." And learn the language?

What's in a name? "I like Kim—it's plain, simple and seems rather direct," enthuses **KIM** *(really Marilyn)* **NOVAK.** *"A name influences you. If they called me Mamie, for instance, I'd be a different kind of person. Kim sounds like she has a clean face. Makes me think of a little girl looking you straight in the eye." Anytime, Kim . . .*

After his home in Palm Springs was burgled, CARY GRANT dashed there to see what was missing. And the police nearly arrested him! "Must admit I looked more like a robber than the owner," laughed Cary. He had driven home in his *Father Goose* film costume: Beard, faded jeans, old shirt, tennis shoes and battered hat.



Showtime's Tony "The Beard" Crawley talks to Beatle Paul McCartney.

The

It has happened at last. Hayley Mills gets her very first grown-up screen kiss.

This significant milestone in movie history occurs in Walt Disney's *The Moon-Spinners* and if anybody's counting, it lasts about five seconds.

The scene was widely publicised when it was shot at Pinewood. "The Kiss," said one newspaper, "which takes Hayley Mills from the world of pigtails to cocktails."

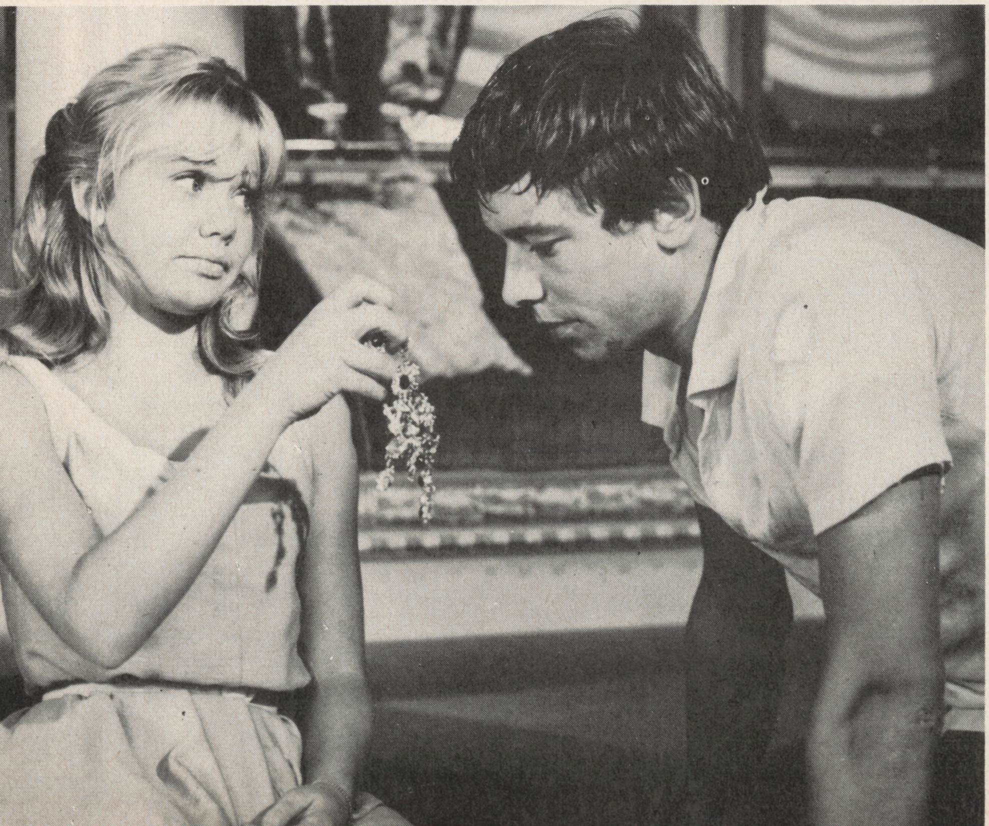
But with due respect to the word-spinners, this is moonshine.

I hasten to reassure family audiences everywhere that the kiss in no way imperils the film's "U" certificate or the wholesome Hayley image.

Peter McEnery. her 23-year-old co-star, does not get around to it until three-quarters of the way through the film. And it happens in a hearse. Hardly the most seductive setting, but it's the only vehicle handy at the time.

Nor is the kiss a powerful piece of passion-making. It is more of a prolonged peck. A brotherly reward.

You know how it is, chaps. The girl is a bit of a nuisance hanging round a chap's neck when he's got more serious business to attend to, but she's a good sport all the same . . .



Dodging the bullets

The Moon-Spinners may have started out with the idea of giving Hayley, at 18, her first taste of screen romance. The time is right; so is the place. She arrives on holiday with her aunt (Joan Greenwood) on the island of Crete, full of colourful peasant costumes, merry with folk-music, dazzling with whiter-than-white smiles in sun-bronzed faces, and beautiful with settings that are best described in Hayley-language as "dreamy."

But young McEnery is too busy dodging the bullets of a Cretan criminal (played for the last drachma's worth of villainy by Eli Wallach) to give romance a chance.

At the first sign of a clinch a young and otherwise helpful peasant

Her first screen romance is just part of The Hazards of Hayley. When she's not risking her life rescuing Peter McEnery, he's risking his saving her's!

MOON-SPINNERS

FILM OF THE MONTH

Reviewed by EDWARD GORING

lad rushes in, flashes his whiter-than-white smile, and says: "No time to make love. Quickly. This way."

Maybe Walt Disney counselled caution in the handling of a screen love-life for a valuable box-office property at a crucial age in her career.

In one scene in the film, just after fixing her romantic gaze on McEnery for the first time, Hayley looks in the mirror and comes face to face with the problem of the Awkward Age.

"I wonder if I shall ever have allure?" she asks. She mouths the word with schoolgirl mockery. "I wish I could do something to my face," she adds desperately. She holds her hair up. Too old. She splays the tresses out in pigtail style. Too young.

And that's her problem.

Cretan legend

The Moon-Spinners solves it by concentrating on the thrills of a Schoolgirls' Own-type adventure story and plunging her into a succession of tomboy predicaments as she seeks to help McEnery out of danger.

The famous *Perils Of Pauline* are nothing compared with the Hazards of Hayley. When she's not risking her life rescuing McEnery, he's risking his saving her's.

The Moon-Spinners takes its title from an old Cretan legend but the yarn is realistic.

McEnery is a bank clerk wrongfully accused of stealing some priceless and historic gems in London. He tracks down the real suspect, Eli Wallach, to a small hotel in Crete run by Irene Papas.

So begins an exciting watching and waiting game. McEnery is waiting for the evidence that will prove his innocence. The wily Wallach studies astrology and waits for the stars to foretell the right moment to dispose of the prying young Englishman.

Into this sinister game trips Hayley, happily set for romance . . .

But there are many twists and violent turns before love overtakes them in the undertaker's van and the element of mystery is sustained throughout the film.

I mean to say, chaps, when you can't even trust the chap who introduces himself as the British Consul . . . Well-spoken fellow, too (John Le Mesurier).

The film is well-balanced family entertainment and will be going out at the height of the school holidays. I can't think of a more appropriate time.

I enjoyed the haunting music of Ron Grainer and a poetic quality in some of the location photography. There are a few animals, too, as you'd expect from Disney. Cats play a vital role in one scene and there is a cheetah which sounds ferocious but curiously enough lopes off when a rough-house starts.

The cheetah is the pet of Pola Negri, who makes a comeback as Madame Habib, a jewel-hogging millionairess with a private yacht as fantastic as any ornate Oriental splendours Hollywood came up with in Miss Negri's silent heyday.

Incidentally, it is Madame Habib who gives the neatest summing-up of Hayley's role.

In her slight foreign accent, and juggling jewels, a long cigarette holder and potion-laden liquors, she tells Hayley she is the strange little English girl who goes through the mirror, and all sorts of things happen to her.

You will recognise that little English girl as *Alice Through The Looking Glass*. In *The Moon-Spinners*, Hayley is older, of course. But not much.

Hayley's hearthrob—Peter McEnery, a bank clerk wrongfully accused of stealing some priceless gems.

MARTHA HYER

I vote her The Girl I Would Most Like To Be Blasted Into Orbit With . . .

MOON !BABY

Normally I wouldn't have been too keen to join Edward Judd and Lionel Jeffries in their moonbound rocket in the new Charles H. Schneer production, First Men In The Moon*—but I would certainly have considered it had I known they were going to have that delicious actress Martha Hyer for company.*

Indeed, without hesitation, I vote her The Girl I'd Most Like To Be Blasted Into Orbit With. And if you take a look at the picture on the left, I'm sure you'll understand why.

However, it is Jeffries and Judd who find themselves in the same boat—or should I say rocket?—and a jolly good time they have, too!

When Schneer realised that his film needed only glamour to spice its other carefully prepared ingredients, he didn't have to look far for the answer. He was in New York at the time. So was Martha. They knew each other well and soon the deal was settled.

"I was lucky to get her," said Schneer when the contract was signed.

And he was, for in Hollywood, Martha's star-status has never been Hyer. One look at her co-stars in recent years proves this. She has appeared opposite almost any top actor you care to mention. . . Cary Grant, Frank Sinatra, Rock Hudson, Dean Martin, Laurence Harvey, Richard Burton, Danny Kaye, Jerry Lewis, Bob Hope and Robert Mitchum, to name just a few.

"Martha has got to the top by working hard," said Schneer when we met. "Her acting has won her great respect. She's a professional. No temperament. No demands. She just gets on with the job and never lets anyone down. This girl can and does play everything. She's equally at home in comedy as she is in high drama."

In First Men In The Moon, *Martha plays Kate Callender, the American fiancee of Edward Judd. All she wants to do is get married and she is frightened that Judd will blow himself up with his 'ridiculous plan to fly to the moon.'*

So Kate goes to the moon too—and is captured by lunar creatures known as Selenites. That's the name H. G. Wells gave them when he wrote the book way back when jets weren't even thought of, let alone moon rockets.

"It shows what a great imagination he had," says Martha.

Martha is a star who looks like a star—and lives like one. Her home is like a palace. It is set high in the hills surrounding Hollywood. From every huge window she has breathtaking views of the countryside.

Martha is wise with the money she makes from her pictures. She invests it all in jewellery, antiques and paintings. Her paintings are, in fact, worth a fortune.

Her wardrobe is small but stunning. Each gown and suit is the creation of a top Paris fashion house. She describes her tastes as simple but expensive.

Martha doesn't smoke, gamble or cook: "The kitchen is my least favourite room.

"I like talking, reading and travelling," she adds.

Would she consider going up in a rocket if it were for real and not just a film?

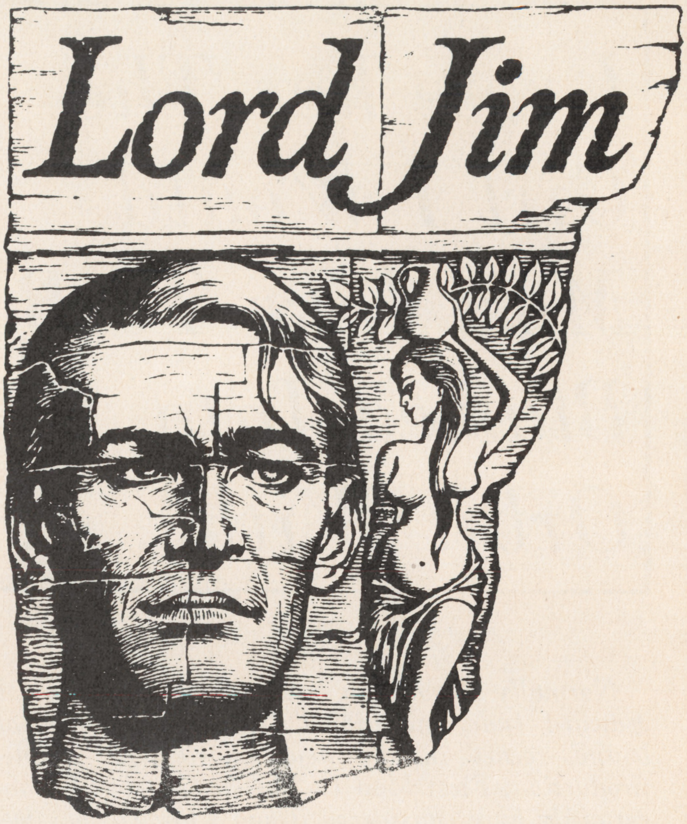
"My career has taken me to some pretty strange places," she says. "In fact I've travelled to most parts of the world. But to the moon? Well, that's going a bit too far. . ."

JOHN WEBSTER

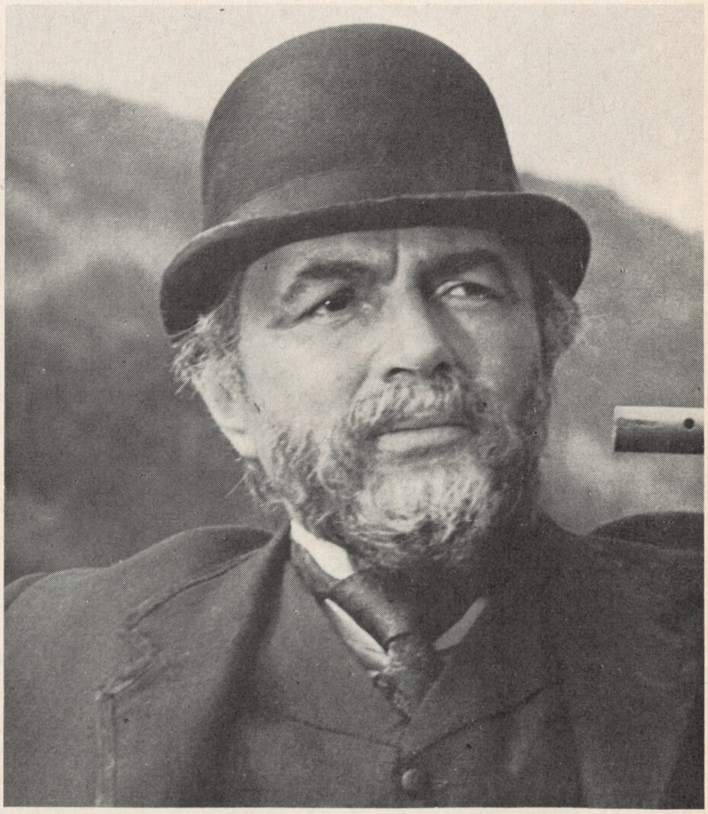
Martha Hyer is a star who looks like a star—and she lives like one

THE SHOWTIME PREVIEW PAGE SPOTLIGHTS —

Lord Jim



As Jim, O'Toole is a man seeking a second chance in life



Mason: he plays Gentleman Brown.

ONCE again Peter O'Toole is to spearhead one of the mightiest pictures of the year. After his great performance in *Lawrence of Arabia* he triumphed in *Becket*—and now he has completed another sizzling drama, *Lord Jim*.

The film, which has a star-studded cast, is from the Joseph Conrad classic and is set in Hong Kong and Cambodia.

As Jim, a typical Conrad hero, O'Toole is a man seeking a second chance in life. A ship's officer disgraced by a flaw in his character, he spends two aimless years wandering in the Far East at the turn of the century. Slipping into dire poverty he takes whatever job he can . . . a dock labourer . . . a rickshaw boy . . . an ammunition-carrier captured and tortured by a renegade general.

Act of cowardice

Hollywood film-maker Richard Brooks—a big, tanned man with short grey hair—is behind this project. A surprising choice, for Brooks is a director usually called in for contemporary stories.

"They all say that," says Brooks, who is Jean Simmon's husband. "Well, I chose this story because *Lord Jim* has universal appeal. Jim is trying to atone for a single act of cowardice. Tell me, what man alive today doesn't want a second chance?"

Brooks is very cagey about his own script of the Conrad novel. It's still on the secret-list at Shepperton studios.

But this much we know: O'Toole, with his hair bleached again, has another plum role as Jim—the romantic, idealistic ship's officer who fails to meet his own standards when faced with the big test.

When we see Jim first, setting off for his commission at sea, he is everyone's image of an ideal officer. Upright, cool and bright as the brass buttons on his tunic. A man devoted to his duty and his profession.

He is going to sea at an exciting time, with ships changing over from the sail to a new-fashioned thing called steam. But Jim's ship, "The Patna", is not so modern. She's a creaking old tub. Her cargo is human—800 Moslems, huddled together, making the pilgrimage to Mecca.

Jim is happy with life. All he wants is to really prove himself; for the true mettle of his character to be tested to the full.

And soon it is. Bruised and battered in a terrifying squall, the ship strikes an underwater object and begins to sink. Now Jim is faced with the greatest crisis of his life. And he fails.

With the rest of the officers, he abandons the ship and her human cargo. They sail off in the only lifeboat, leaving the ship and the Moslems to their fate.

Disgraced by this incident, Jim realises the enormity of his betrayal, and begins his long, arduous, often painful search for atonement . . . for a second chance.

Something personal

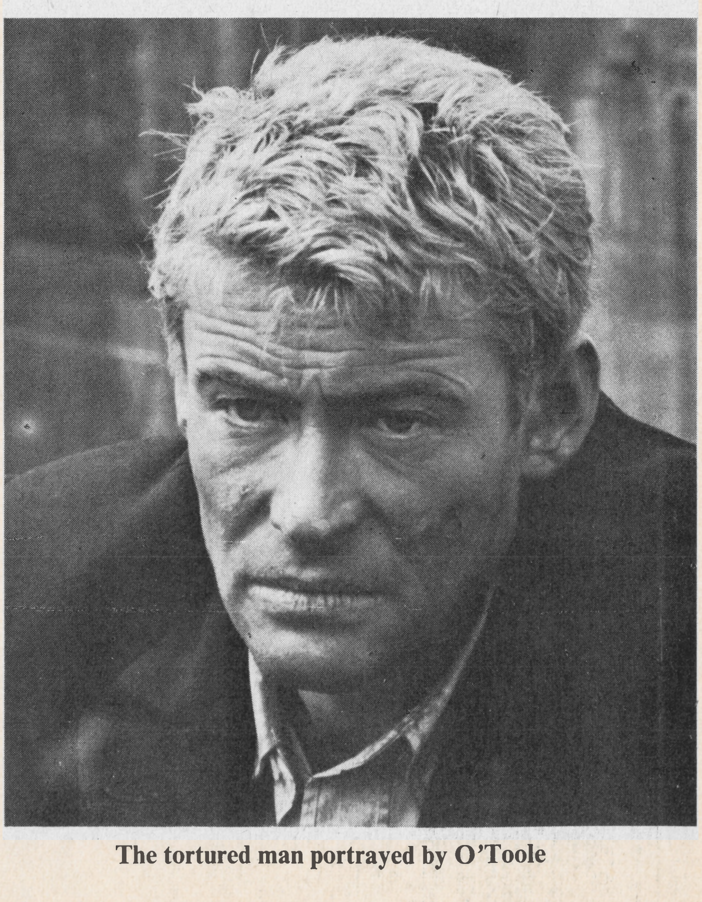
Starring with O'Toole in *Lord Jim* is a tremendous team of actors.

It includes a bearded James Mason, playing a debonair buccaneer called Gentleman Brown; Jack Hawkins as Marlow, a stern ship's officer; and Eli Wallach as the General who captures Jim.

The only woman in the film is the very lovely Israeli star Daliah Lavi. Her role is merely listed as The Girl. Mr. Brooks is not, it seems, giving any more away!

"I can understand why," says Miss Lavi. "He feels that a picture is something very personal. It should not become public until it is ready for the screen. 'You will not say a word about your part,' he said when I began work. And I knew that if I did I'd be sacked."

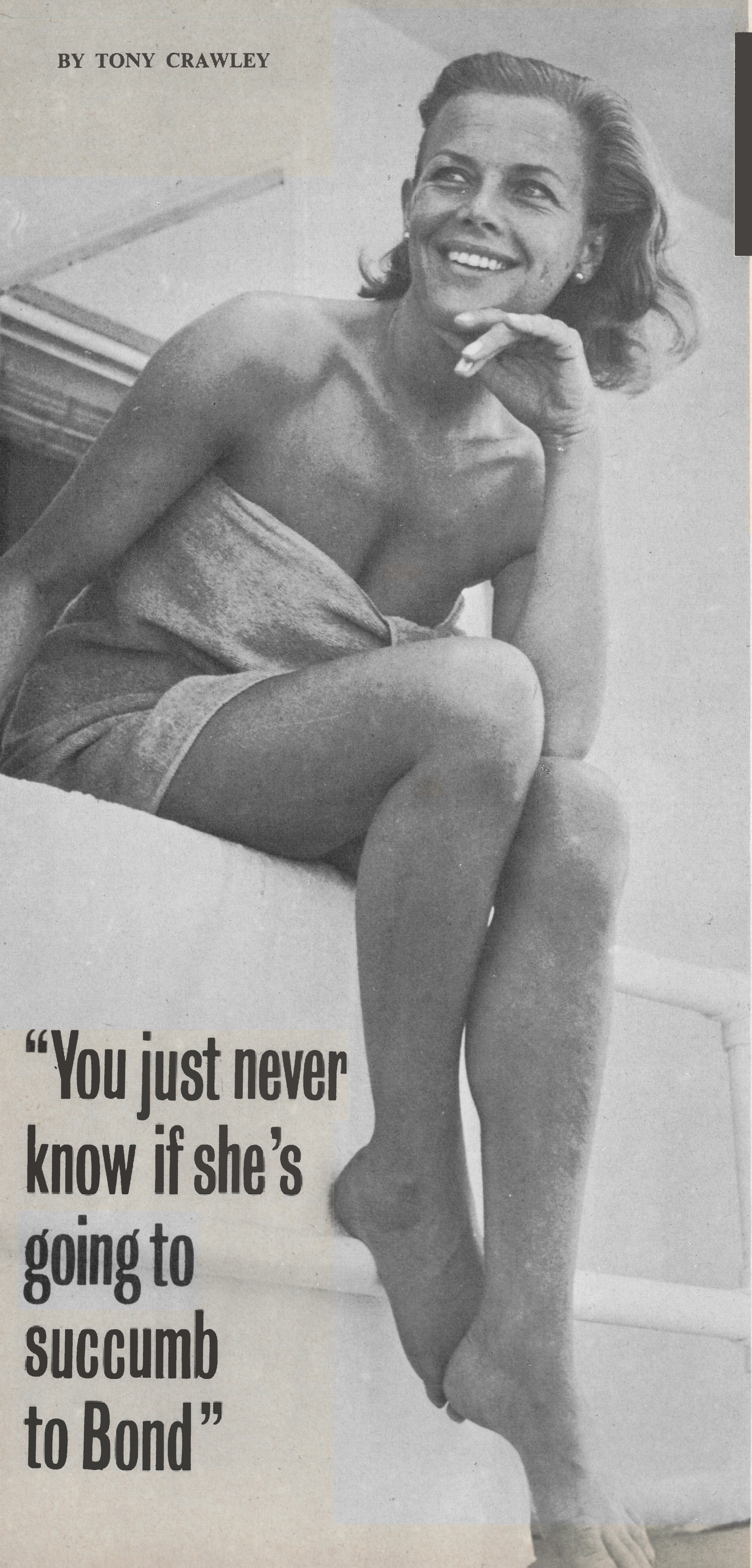
Hawkins is a stern ship's officer.



The tortured man portrayed by O'Toole

PUSSY

BY TONY CRAWLEY



THE school clock across the way strikes twelve. A good time to meet everyone's favourite tough gal, Honor Blackman. High noon, in fact.

She has just got up. "We were night-clubbing until 4.30," she says, curling up in the corner of her couch.

So this is Honor Blackman: the perennial English Rose of British pictures since 1947, who's charging back into big-time films.

She disposed of all the villains TV could muster with that smart flick of her judo wrist and was welcomed back into films to take on James Bond himself in *Goldfinger*.

She plays the only woman gang-leader in America, Miss Pussy Galore. A girl not unlike her famous Avenging angel, Cathy Gale. In short, a woman not to be trifled with.

And there she sits. Three women in one. Honor, Pussy, and Cathy. The star who thought she would end up as a gym-mistress—and now scares the living daylights out of any man who bumps into her in the street, treads on her toe in a pub, or serves her bad tomatoes in the grocers.

I chose to meet Honor on her home ground—her top-floor Hammersmith flat. (Just dial GALore 007 and ask for Pussy.)

She sips her coffee with relish. "Let's talk about Bond," I suggest. "What are you learning about him, now that you're closer to him than the print in an Ian Fleming book?"

"Nothing exactly new." she answers sweetly. (Good, she's smiling). "The screen-Bond is the book-Bond, after all. And it would be very square of me to knock him for his bad traits—viciousness, ruthlessness with women . . . That's why we like him, isn't it?"

After their initial skirmishes in the adventure, Pussy falls for Bond. But is he Honor's type of man. ?

"Hardly," she smiles again. "However, it's obvious that Bond is rather a gorgeous type to have a wild affair with. A week-end in Paris, say. No more than that. You couldn't pin him down for longer. He's always bobbing around the world.

"Now Pussy. . . she's a fascinating creature. I mean, she is the least predictable of all Bond's flames.

"In the *Goldfinger* book—and the film, of course—you just never know

"You just never know if she's going to succumb to Bond"

GALORE?

She's unpredictable — says Honor Blackman

Flashback to 1947 . . . this is Honor in *A Boy, A Girl And A Bike*.

if she is going to succumb to Bond. His other girls do. And so quickly."

Already an avid Bond fan, Honor had seen the two previous films and read *Goldfinger* before being offered the Pussy part: "I always thought I could play her, though."

In Fleming's book Pussy was in her early 30's. Honor, too is in her 30's. But there the similarity ends.

"She had pale, Rupert Brooke good looks with high cheekbones and a beautiful jawline," wrote Fleming. "She had the only violet eyes Bond had ever seen . . . they looked candidly out at the world from beneath straight black brows. Her hair (black) was worn in an untidy urchin cut."

Honor has blue eyes. And her fair hair is long, almost shoulder-length.

"A thing I love about the film is the fact it's in colour," she says. "After two black-and-white Avenger years it's great not only to wear lilacs and violets on the set, but actually see them on the screen."

We returned to the subject of Pussy Galore. She is called in, with other top gangs, by the mysterious Auric Goldfinger in his plot to rob Fort Knox of 11-billion dollars in gold.

The part of Pussy is a great break for Honor. But she has had to wait a long time for it.

"No, I'm not bitter about it," she says now. "Nor have I had to wait for films to catch up with me. Our writers just don't seem able to write for women. It was a fight to get Cathy's character approved. Even so, I doubt if I could have played her four years ago. When she came along, all bright, self-reliant and sexy, I was more mature and able to cope with her."

I ask: "What are your memories of those early film days, just after the war? Remember *Fame Is The Spur*, *Quartet* and *A Boy, A Girl And A Bike*?

"Oh it was all huge fun. All my memories are happy ones, thankfully. We were all children, really. We were given starring roles in big productions and didn't turn a hair. We just did them without stopping to think of the responsibility involved.

"Nowadays I stop and think: 'If I do this wrong, the film will suffer.' Never thought of that in the old days."

Back to the present.

"I'm starring with Sean Connery again," says Honor. "We're making *The Pass Beyond Kashmir*. It's nothing to do with Bond."

The school clock across the way strikes again. Time to go. And not one judo threat.

Almost apologetically Honor says: "I'm a bit of a square. And as for being a black belt—I'm only an orange."

Never, Miss Blackman. Never! An old cliche, I know—but you're a peach. Most definitely.

How **BOND** has

> "I think Guy Hamilton was an extremely good choice to direct *Goldfinger*. But Sean could play the part with any director."

The man who directed *Dr. No* and *From Russia With Love* talks to Hugh Samson about 007 and Sean Connery, the actor who brought him to life on the screen

Q. *As the director of two of the biggest money-spinning pictures in years, do you feel that you have had rather less than your fair share of the acclaim?*

A. I don't think any director thinks he gets enough acclaim, but I do think that *Dr. No* and *From Russia With Love* have done me a lot of good in the film business and there are a lot of people who know I had a great deal to do with them.

For instance, I spent a considerable amount of time re-writing the scripts. But I didn't take the screen credit for it because I think it's a mistake for a director to have his name on the screenplay.

If he does, he can never argue with actors, or persuade them that a scene is good, because they get the impression he's defending his own work.

Two Reasons

Q. *It seems odd, in view of the success of these pictures, that you did not direct the third James Bond film,* Goldfinger. *Why didn't you direct it?*

A. There were two reasons. The first was that I had a disagreement with the producers. The other reason: I have made two Bond films. I don't know whether I could go on making them indefinitely, or whether it would have been good for my own career. I think two was enough.

Q. *Do you think you have contributed a great deal in establishing Sean Connery as a star? I believe I am right in saying that you gave him his first screen chance in* Action Of The Tiger.

A. That's so. I have been a fan of Sean's ever since *Action Of The Tiger*. That was his first big film part and he only got that because I happened to see him in a TV play called "Requiem for a Heavyweight."

I thought he had tremendous potential. Sean was not at his best in the

20th Century-Fox presents

Shirley MacLaine

Robert Mitchum

Paul Newman

Dean Martin

Gene Kelly

Bob Cummings

Dick Van Dyke

WHAT A CAST!
WHAT A PAST!
WHAT A SHOW!

WHAT A WAY TO GO! 'A'

A CINEMASCOPE PICTURE
COLOUR by DE LUXE

A J. LEE THOMPSON Production · Produced by ARTHUR P. JACOBS · Directed by J. LEE THOMPSON
Screenplay by BETTY COMDEN and ADOLPH GREEN ·
Based on the story by GWEN DAVIS Choreography by GENE KELLY

NOW ON RELEASE

Would these girls make your head turn in the street?

SHOWTIME'S 5-page guide to CONTINENTAL actresses

WITH screen queens like Sophia Loren, Gina Lollobrigida, Romy Schneider and Elke Sommer invading the international scene, you would be forgiven for thinking that no other Continental actresses will get a chance to prove their worth in films abroad.

It's true that these famous stars do capture much of the limelight in this country and on the Continent—but to say they completely dominate the scene would be misleading. There are, in fact, many ravishing and talented actresses emerging abroad and any one of them could, in the near future, be right up there with the Lorens and the Lollobrigidas.

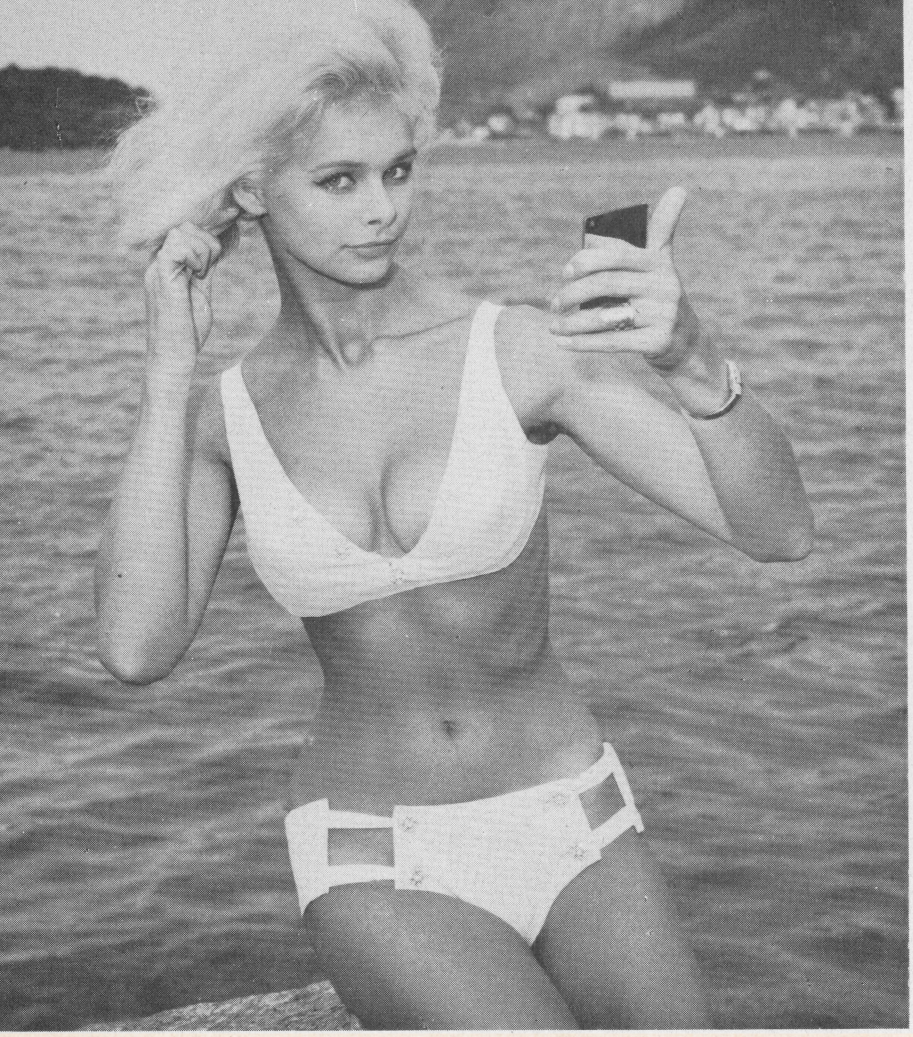
In this five-page guide we present a bunch of beauties we think could easily win international stardom. Some of the faces may be familiar to you; others you may be seeing for the first time. Either way, they are all girls who would make your head turn in the street.

Ingrid Simon **is a sparkling starlet from Vienna who recently said "No" to director John Huston when he offered her the part of Eve in his epic *The Bible*. "I realised the importance of such a role," explained Ingrid, "but I refused because it would have meant appearing nude and I would not do that. Other chances will come my way, I'm sure."**

If you saw *The Rough And The Smooth* you will undoubtedly remember *Nadja Tiller*, one of Germany's top stars and most distinguished actresses. Nadja has had many offers from America but she has shown little enthusiasm to work there. "It's just that when I make an impact internationally it must be big," she said. "So far I haven't been offered a role that would do anything for me."

Senta Berger **is already making her presence felt in this country: she has appeared here in *The Waltz King* and *The Victors*. Now she has completed *Major Dundee*, with Charlton Heston, and is well on her way to becoming an international star. Senta, an actress with velvet curves and a permanently engaged 'phone line, speaks four languages fluently.**

Continued overleaf



Talent, beauty, personality: these are the ingredients that make a star and these girls have them all.

Germany's *Karin Heske* (left) is a favourite in Europe—and you can see why! She loves travelling and fast cars and her ambition is the same as that of most girls in showbusiness: "I want to be a big international star." She has met with great success as a model and did well at her Berlin drama school. Now she is becoming known to German audiences and her dream is fast becoming reality.

Yana Chouri (right) came here to take part in a beauty contest four years ago. She didn't win, but she decided to stay in London to see if she could find work. Nothing turned up so she went to Paris and was soon offered small roles. Now she is starring in French productions and hopes to go to America later in the year. It looks as if we may regret letting her slip away from this country.

Margarita Schneider (below) came to England from Yugoslavia in 1960 to learn English—and she's now made her home here. Margarita is interested in traditional dancing and when she's not working, she usually travels the Continent studying local dances. She also paints, and her flat is decorated with sketches and paintings of places she has visited.

Some of the faces may not be familiar… but soon they will be

Christine Kaufmann (left) was on the brink of stardom when she married Tony Curtis and announced she would give up her career. However, we have it on good authority that Christine has decided to make films from time to time, and with Tony picking them out for her, how can she fail?

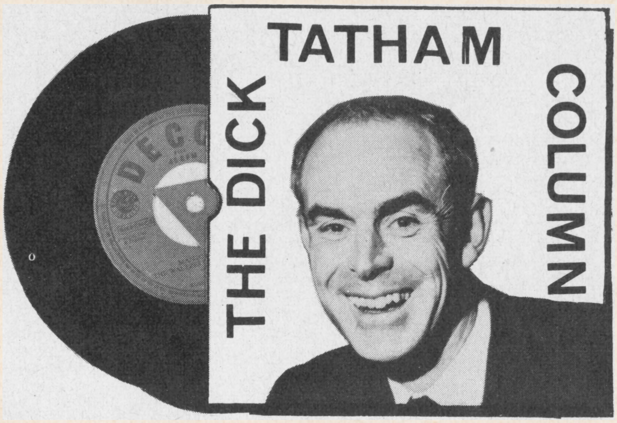
Bob Hope raved about *Elga Andersen* (below) when he made *The Global Affair* with her—and who can blame him? Elga was discovered by Otto Preminger and he gave her a small part in *Bonjour Tristesse*. Since then she's made numerous French films and has had several offers from Hollywood.

Marie Laforet comes from France, and they will tell you in Paris that if anyone can stop the traffic as it thrashes down the Champs Elysee it is this elegant beauty. Marie sings as well as she acts—she proved this in the musical *St. Tropez Blues*. Now she wants to work abroad and would welcome a chance to come to London.

French actress, *Sophie Hardy*, like Marie Laforet, also sings. But it is her acting career she is mostly interested in developing. "Musicals don't seem to be popular these days," she says. "But it's nice to know that if they *did* want a girl who could act and sing as well, I might fit the bill."

Scilla Gabel has got all it takes to make a star, but so far she has not been given a role in an international film that has helped to show us what she can do. "I know the chance will come soon," she says. "And I'm not wasting my time while I'm waiting. I'm taking dramatic lessons and filming in Italy so that when the chance does come I'll not waste it."

Margitta Scherr has the kind of smile to melt the heart of any man—and her television appearances on the Continent have brought her floods of mail. "I've even had proposals through the post," says Margitta. "But, right now, I'm concentrating on my career." Margitta came into the film business by accident, but she liked it so much she decided to see if she could make the grade. We think she will—any minute.



all the latest pop news

CAN the Stones roll over the Beatles? More and more people have been asking that question in recent months. For there is no escaping the Fearsome Five: Mick, Brian, Keith, Charlie, Bill.

Their hair—while not quite ankle length—is a gift to cartoonists. Their sound is a wild, whooping-it-up. They look balefully at the world as if they don't think much of it. Short of living in a cave, there is no way of ignoring them.

But that isn't all. In the pop world, mere publicity-grabbing is not enough—otherwise Screaming Lord Sutch would by now have sold more discs than Bing Crosby. Yet the Stones have shown they can hit both headlines and the record charts. The stampede of fans for their recent LP will probably go down in history as a rival to the Klondike Gold Rush.

Blunt questions

But *can* they better the Beatles? How long can they reign on the teen scene? Why do they think convention is a dirty word? And what will happen to them when they are no longer young? It was blunt questions like these that I put to Andrew Oldham. He is 20. He has been quoted as saying he expects to be Britain's top independent recording manager by the end of 1964—good luck to him! He is also co-manager of the Rolling Stones.

Q: Can the Stones top the Beatles?

A: No. That's not their aim. The Beatles have built a *general* appeal. It takes in parents and fringe fans. The Stones are on a teen kick—period.

Q: But teen fans are fickle. How long will they go for the Stones?

A: Several years—despite what you say about them being fickle. I'm not saying the Stones will get a lot of number one hits. In that respect—and this is being dead honest—the Beatles have the edge. Their stuff has more melody. It's hard, for example, to imagine a Stones disc selling to Frank Ifield fans. That could make the difference between a number three hit and a number one.

Q: Why do the Stones hate convention? Why are they against older people?

A: Let's put it this way: They don't believe in convention for its own sake. They don't respect older people merely because they *are* older. But if they think a convention makes sense, they keep to it. If they think an older person rates respect, then they give respect.

Q: What happens when the Stones get older?

A: Don't underestimate them. If the teen fans ever turn sour on them the Stones have the individual talents to stay on the scene indefinitely. Maybe as performers. Maybe as composers, writers, arrangers, disc producers. Maybe in other ways. Just you wait and see.

... So there we have it. Agree or disagree—these are straight answers. My view? I side with the Stones. Despite Andrew Oldham's caution, I think they will soon be giving the Beatles a great battle for disc chart honours. And can we so easily dismiss their outlook? They are young people. And if they feel older people are not providing much sense of purpose these days, who is to argue?

Best dressed man

Talking of the Stones reminds me of Adam Faith. The boys were recently kept out of a Bristol restaurant because they were tie-less. But I remember Adam—in his early days of fame—being criticised for turning up at a Variety Club lunch in Park Lane wearing a casual shirt and sports jacket. He has since gained repute as one of the best dressed men in town. So maybe the Stones will yet make the Tailor and Cutter.

How good it is, incidentally, to see Adam still a good Top Twenty bet after all his time on the scene. He once encouraged a young singer, Chance Gordon. Little happened. More recently he encouraged a young songwriter. Plenty has happened. Adam is a pop star who is always willing to help others.

A rumpus

You may find it hard to imagine a story which brings in the Merseybeats, Marty Wilde, Bing Crosby and the late Richard Tauber. But just watch. . .

When the Merseybeats were recording their current LP, I turned up. One track was "My Heart and I". Some six years before, Marty Wilde had done a beat version of the number and created a rumpus.

"What's with Marty—rocking a great ballad?" asked some folk.

It was even reported that Marty had replied, "Who is Tauber?"

But later he told me this was nonsense—and that he knew all about the famous Richard.

So I thought the Merseybeats might also know. And they did. (Bass guitarist Johnny Gustafson even tried to kid me Tauber had once recorded "Long Tall Sally").

Where does Bing Crosby come in? The first person to make famous a disc of "My Heart and I" wasn't Tauber, in the early forties, but Bing, in the mid thirties. It was a different song. But that was its title. And it did become very famous.

Didn't make it

Whatever happened to Heidi Brühl? The thought occurred to me after noting the recent Continental influence on our charts. (For example, the Top Thirty appearances of Gigliola Cinquetti and Richard Anthony—and the Italian numbers "You're My World" and "Constantly"—recorded by Cilla Black and Cliff Richard respectively.)

I was surprised—a year ago—when Heidi didn't make it in our charts. She seemed to have the lot: lush looks; fantastic disc sales in her native Germany; film successes as well. In fact, if you remember, she was strongly tipped to be Cliff Richard's leading lady in *The Young Ones*.

If the Continental influence stays strong, she may yet hit it big here.

"I would prefer to make a film in England than come over on the strength of a record," says Heidi. "But a hit record would probably help me to get the film!"

THE ROLLING STONES

“Their sound is wild, whooping-it-up. They look balefully at the world as if they don’t think much of it. Short of living in a cave, there is no way of ignoring them.”

(Continued overleaf)

HEIDI BRÜHL

A Continental singer who hasn't made it in our charts yet is Heidi Brühl. However, I don't think it will be long before you hear something of her. She has an individual style, personality, a good voice—and she's pretty, as you can see from my picture.

ADAM FAITH

Many pop stars come and go, but Adam Faith remains a firm favourite with the fans. His records always pop up in the charts and, like Cliff Richard, he is as popular with the mums and dads as he is with the teenagers.

"It hasn't just happened this way," says Adam. "I've always worked to please everyone. It's difficult, but if you succeed you are not nearly so dependent on hit records."

THE MERSEYBEATS

On their new LP the Merseybeats revive an oldie, "My Heart And I." When Marty Wilde recorded it six years ago it caused a rumpus.

KATHY KIRBY

Kathy Kirby is one of my personal favourites and I think she is at the beginning of what is going to be a great career. Next month I'm writing a special feature on her—so look out for it!

Are you really making the most of yourself?

Part of the job of being a film star is to look glamorous on all occasions. But like all women, there are times when even stars look through their wardrobes and decide they haven't got a thing to wear. It may be chock-full, like yours, of this and that, but it happens just the same. And since they have to be ready for all kinds of personal appearances—from important interviews to premieres—they've learned from experience how to deal with the problem.

Remember, although your budget may be different from theirs, most actresses have all had to look like a million on very little at one time. Also, it's just as easy to make mistakes spending a lot as a little—only the mistakes cost more! Here SOPHIA LOREN, CLAUDIA CARDINALE, RITA HAYWORTH and AVA GARDNER give some down-to-earth advice that will help you to have that well-dressed look on all occasions.

Sophia says:

Know your own style

Sophia Loren has very definite ideas on how to be a well-dressed woman. "To me, the most important thing is to know your own style. I made many mistakes when I first became clothes conscious—mostly because I tried to be something I was not. Like most tall women, I went through a time when I wanted to be small and cute, and I tried to dress the part. *Che disastro*! Study yourself. Go through your wardrobe and analyse why some things suit you better than others. In this way you find your style. And when you shop, if you're in any doubt about buying something, my advice is, don't buy it. When it's right you'll know, because it will do something special for you.

Better One Good Dress Than Five Cheap Ones

"At heart I'm a thrifty Neapolitan, and like the next woman, I love a bargain. But many cheap dresses are not bargains at all. I found, when I didn't have very much money, it was far better to save up and buy one really good dress than several cheap ones. It's very tempting to buy a colourful little outfit that catches your fancy, but it's going to do very little for you or your wardrobe. But if you buy a good dress, people will still be complimenting you on it in five years' time. *You* may get a little bored with it, but that's the dress you'll use again and again when you want to look your best, not the catchy numbers that don't look so good after a month or so of wearing."

Don't Be Completely Hatless

"Of course I know myself it's very difficult for any woman to be absolutely sensible about clothes all the time—she must go a little mad somewhere. Well, I think the place to go mad is *on*, not *in*, the head. I think every woman should have at least a couple of hats. I have a passion for hats, and though there are many times when one can be hatless and well-dressed, a lovely hat can do so much for the morale."

Claudia says:

Don't be afraid of Colour

Claudia Cardinale does not go in for the tousled, just-out-of-bed look. She loves pretty clothes.

"I'm against basic black," she explained. "I once went to a party in a very chic black dress with the usual pearls. There must have been at least six other women there wearing the same kind of outfit. It really cured me of black for quite a time. Oh, I know that the little black dress is supposed to be the answer to a lot of things, but I say, don't be afraid of colour. Colour in your clothes makes you feel wonderful, but be sure it's *your* colour. You may love orange, but it may not love you. And colour doesn't necessarily mean vivid. If vivid colours suit you, *bien* (my favourite colour at the moment happens to be shocking pink), but there are so many subtle and beautiful colours around there's something to suit everyone. No, perhaps 'suit' is not the word I want. 'Enhance' is better. The right colour should really *enhance* you.'

Accessories Are A Great Help

"When I was at university in Tunis I was on a strict budget and I had to make a small wardrobe fit many occasions. I found that a very simple basic dress, one you can vary with accessories, was a great help. But it

Sophia Loren Ava Gardner Rita Hayworth and Claudia Cardinale pass on some tips you can't afford to ignore ...

Sophia: "A lovely hat can do so much for your morale."

Lily Poiser calls on four stars and discovers they have faced problems that are probably familiar to most girls . . .

needn't be black. For instance a dress in your favourite colour can go right from work to a special date. You can add a contrasting jacket in velvet or brocade and you're all ready for theatre or cocktails. Or you can add a collar, a scarf, throw a stole around your shoulders, or add a flower or different jewellery. There are so many things you can do with a basic dress, it's worth its weight in gold."

Most Important Of All—The Coat

Just as Sophia had a special word to say about hats, so Claudia placed special emphasis on coats.

"To me it is the most important item of all. I see no point in having a lot of pretty dresses if you don't have one very good looking coat. It's the first thing people see. So that even if you must economise on dresses, don't economise on a coat if you can possibly help it. It's not really economy, as I've proved to myself. I'm not talking about mink either—forget the furs unless you can afford something good. I used to buy coats that were all right but nothing special and, because I never really liked them that much, I would buy a new one every year. Then one year I was tempted by a very chic, expensive coat, and I fell. I was so happy with it I didn't buy another for three years and, I might add, it's now six years old and still looks marvellous. It's actually been the cheapest coat I ever bought. So when you buy a coat, save up and buy the best you can possibly afford. I think you'll find, like me, it's worth it."

Rita says: Plan a little

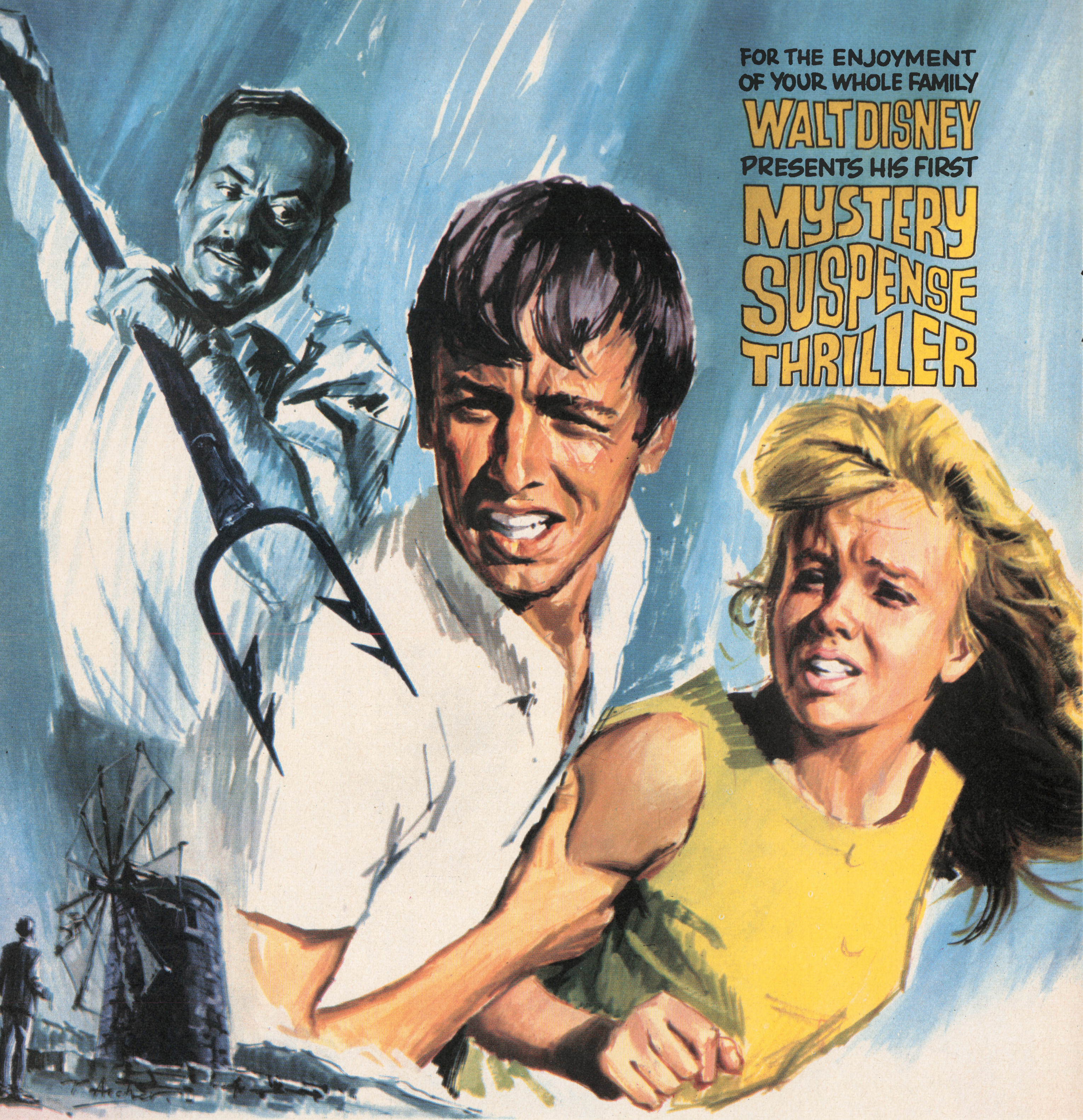
"It seems to me the most important step in avoiding the haven't-got-a-thing-to-wear feeling is to plan a little," says Rita Hayworth. "We all lead different social lives which need different kinds of clothes. My wardrobe, for instance, goes from one extreme to another. When I live at home in California I dress very casually, like everybody else, in slacks or cotton dresses. But there are times when I do have to dress to the teeth, and be very elegant. And even though England is a far cry from California, most girls these days have to have a fairly flexible wardrobe ready for all kinds of occasions.

Continued on page 42

Ava: "If ever in doubt about an 'extra', don't wear it . . ."

Rita: "For any special occasion rehearse your outfit."

Claudia: "Coats are most important—they are the first thing people see."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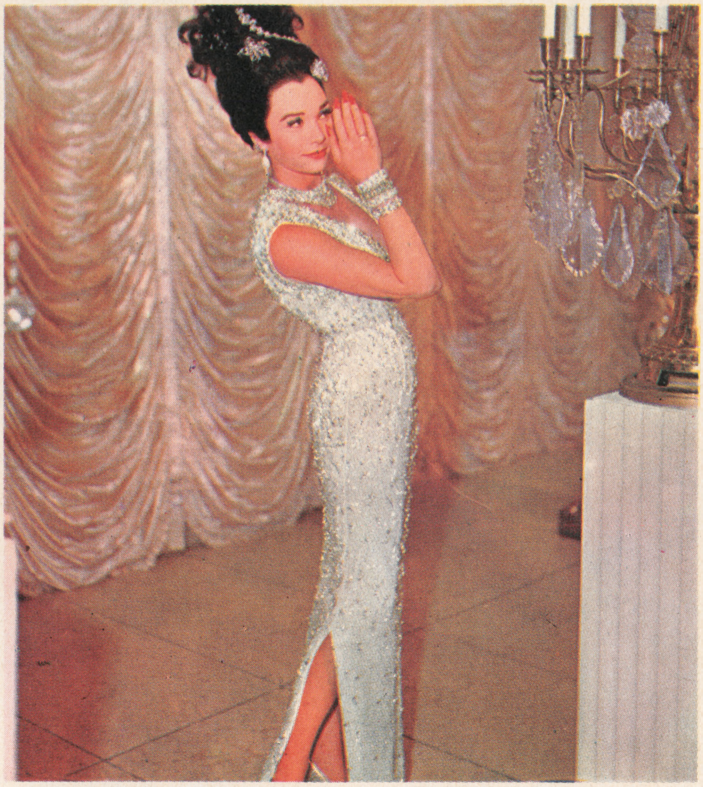
Screenplay by MICHAEL DYNE · Based on the book by MARY STEWART · Co-producer BILL ANDERSON · Associate Producer HUGH ATTWOOLL · Directed by JAMES NEILSON

© MCMLXIV WALT DISNEY PRODUCTIONS

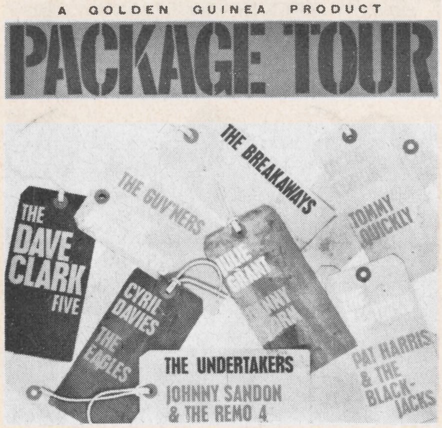
Which gown cost over £3000?

The fantastic gowns below are worn by Shirley MacLaine in the new 20th Century-Fox film *What A Way To Go*—and, believe it or not, one of them is worth £3,036! Which one is it? You decide, then look below to see if you are right. You'll be forgiven if you are not, because not one of them could be described as having that 'off-the-peg' look.

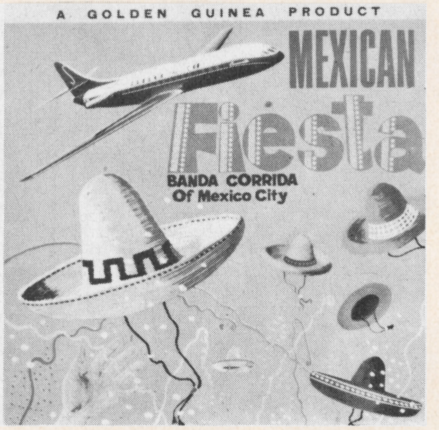


Well, were you right? The £3,000-plus dress is top right. The gown, designed by Edith Head, is white chiffon, hand-embroidered with 75,000 silver-cut crystal bugle beads, 6,500 high-set diamond-cut crystals and 2,000 cut-crystal tear-drop beads. It took six expert beaders 10 eight-hour days to bead the white chiffon. And a word about those sparkling rocks Shirley is wearing—they are worth a cool £892,857. No wonder she has that million-dollar look!

SHOWTIME DISC REVIEW PAGE


A GOLDEN GUINEA PRODUCT
PACKAGE TOUR
THE BREAKAWAYS
THE GUV'NERS
TOMMY QUICKLY
THE DAVE CLARK FIVE
JULIE GRANT
CYRIL DAVIES
THE EAGLES
THE UNDERTAKERS
JOHNNY SANDON & THE REMO 4
PAT HARRIS & THE BLACK-JACKS

There's a number on the **Package Tour LP** (Pye Golden Guinea) that I am sure would get into the charts if it were released as a single. It's a great version of "The Teddy Bears' Picnic" and is sung by Jackie Lynton. Of all the recordings I've heard of this nursery song this is the most original. Other artists on the LP include The Undertakers, The Breakaways, Julie Grant, Tommy Quickly—and even The Dave Clark Five.


A GOLDEN GUINEA PRODUCT
MEXICAN
Fiesta
BANDA CORRIDA
Of Mexico City

Mexican Fiesta (Pye Golden Guinea) captures the atmosphere of the bullfights and fiestas of Mexico and, at the same time, provides stirring music with a holiday flavour. Many of the numbers on the LP will be familiar to you. And Rosalio Juarez (on trumpet) and Banda Corrida of Mexico City have done a splendid job. They put over each track in grand style. I liked particularly "El Relicario" and "Ese Cantiflas."

A GOLDEN GUINEA PRODUCT
JAZZ
BRITANNIA
VOLUME TWO
STARRING
MR. ACKER BILK
CHRIS BARBER
KENNY BALL
IAN MENZIES
BOB WALLIS
MICKY ASHMAN
TERRY LIGHTFOOT
SANDY BROWN

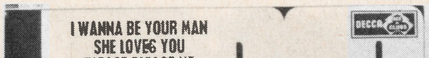
A record that really gives you value for money is **Jazz Britannia Volume Two** (Pye Golden Guinea). Chris Barber, Acker Bilk, Sandy Brown, Bob Wallis, Terry Lightfoot, Ian Menzies, Micky Ashman and Kenny Ball are all included on this bumper LP for jazz enthusiasts. If you are looking for an album to get a party swinging then this is it. I won't single out any particular band—they will all set your feet tapping.

THE ACTUAL VOICES AND EVENTS OF
FOUR DAYS THAT SHOCKED THE WORLD
THE COMPLETE STORY—NOV. 22-25, 1963

Kennedy's assassination

Four Days That Shocked The World **(Colpic Records) must rank as one of the most shattering albums ever produced. It tells the story of President Kennedy's assassination in detail, with recordings taken on the spot as it actually happened. Parts include the late President's arrival at Dallas, his breakfast speech and a commentary of the actual shooting. The record brings back all too vividly those four terrible days. (A portion of the royalties from the record is being donated to the Joseph P. Kennedy Jn. Foundation for research on Mental Retardation.)**

The Rolling Stones LP (Decca) will not disappoint their many thousands of fans—but hearing one number after another (there are 12 tracks on the album) made me feel that the Stones' music is certainly not everyone's cup of tea. However, the album has plenty of style and impact. "Route 66," "Now I've Got A Witness" and "Walking The Dog" are my favourites on this LP and, although it's not the kind of thing I'd play in my spare time, I can understand why these boys are popular with so many people. Other titles include, "I Just Wanna Make Love To You," "Honest I Do", "I'm A King Bee", "You Can Make It If You Try" and "Little By Little", with Gene Pitney on piano.


DECCA
I WANNA BE YOUR MAN
SHE LOVES YOU
PLEASE PLEASE ME
ALL MY LOVING
IT WON'T BE LONG
FROM ME TO YOU
THANK YOU GIRL
I'LL GET YOU
I WANT TO HOLD YOUR HAND
DO YOU WANT TO KNOW A SECRET?
HOLD ME TIGHT
DON'T BOTHER ME
MISERY ASK ME WHY
ALL I'VE GOT TO DO
PLAYED BY THE MERSEYBOYS
15 GREAT SONGS COMPOSED BY
JOHN PAUL GEORGE
ACE OF CLUBS

It's not the real thing

15 Great Songs Composed by John, Paul and George (Decca Ace of Clubs) and played by the Merseyboys is all very well—if you haven't got the originals by the Beatles themselves. The Merseyboys—no relation to the Merseybeats—put the numbers over well but, of course, they can't compare with the real thing. All the Beatle favourites are on this Album—and there's never a dull moment. But I'd like to hear this group tackle something of it's own—it would then be easier to judge it's potential.

It's the **Mersey Sound** for Pru Bury and the **Maidenform** shape!

Lovely Pru Bury , appearing with the Beatles in their new film "A Hard Day's Night", knows the sound **and** the shape of sweet music. Sweet Music from Maidenform! A beautifully made bra with firm spoke-stitched cups and under-cup inserts to give you that magical Maidenform figure so many people admire. Special Maidenform smooth-stretch straps stay flat **permanently** — never ripple or twist, never sag or shrink even after machine washing. Sweet Music — A,B,C cups **32/6.** Call on your local Maidenform store **now.** See Maidenform's wonderful range of bras — prices from only **14/-!**

THE BEST FITTING BRA IN THE WORLD— *maidenform**

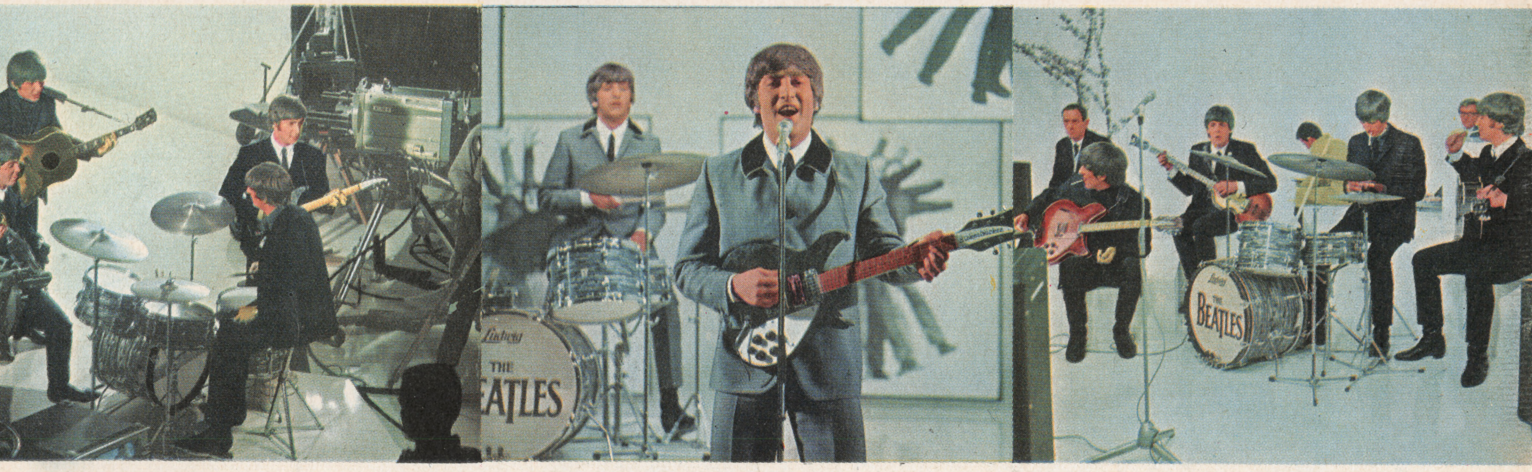
*Registered Trade Mark

THE 8-PAGE BEATLE SUPPLEMENT

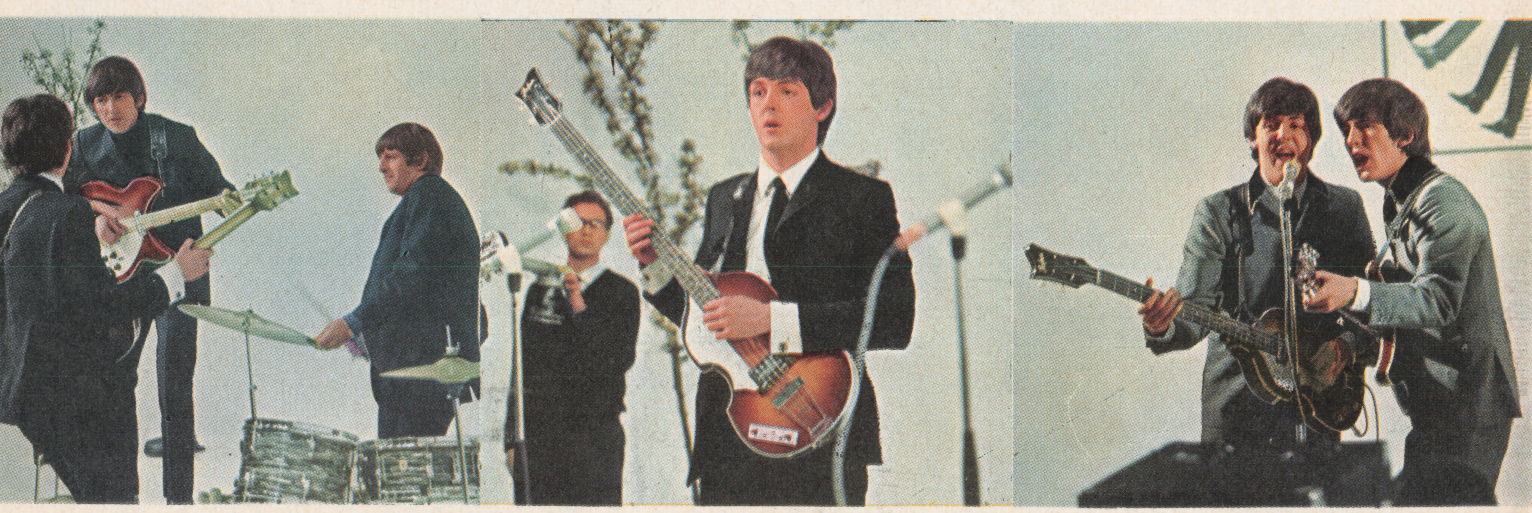
To celebrate the first Beatle picture, *A Hard Day's Night*, Showtime presents this special supplement for all Beatle fans. It includes exclusive pictures and exclusive offers to all readers. So if you are interested (and who isn't?) read on . . .

- takes a look at A Hard Day's Night
- shows you the clothes to wear on a date with a Beatle
- gives you a chance to win a Beatle Girl Dress and buy a Beatle Sweater at a bargain price

Spotlight on —
A HARD DAY'S NIGHT



These colour pictures from A Hard Day's Night were taken specially for Showtime. They show the Beatles in ACTION—and, no matter how amusing they may be off the stage, there is no getting away from the fact that the boys are at their best when they're up there, under the bright lights, performing.



The film is a triumph for the lads from Liverpool. It is fast-moving, funny and packed with good songs that will flood the hit parade. A Hard Day's Night is the first Beatle film—but you can see it is not going to be the last. For the boys this is the beginning of a great new career in showbusiness.

BEATLE GIRL GEAR

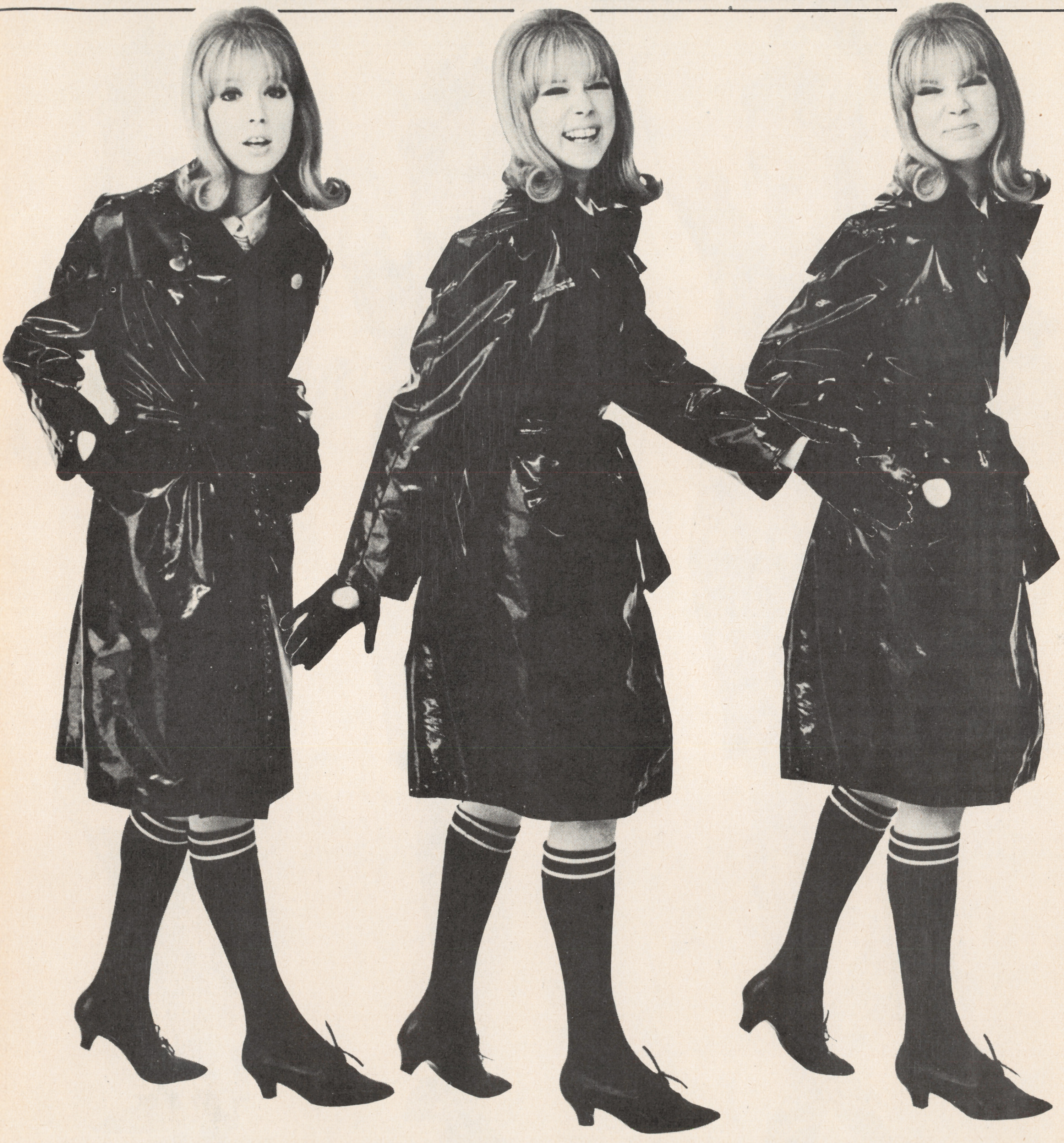
Showtime's Beatle Supplement takes a look at the clothes a girl might wear for that important appointment with someone special

On Pattie Boyd it looks great–but is it the sort of thing you would wear on a date with a Beatle?

Above: Pattie with her good friend George Harrison of the Beatles. "I think Pattie has excellent taste," says George. "She always looks great."

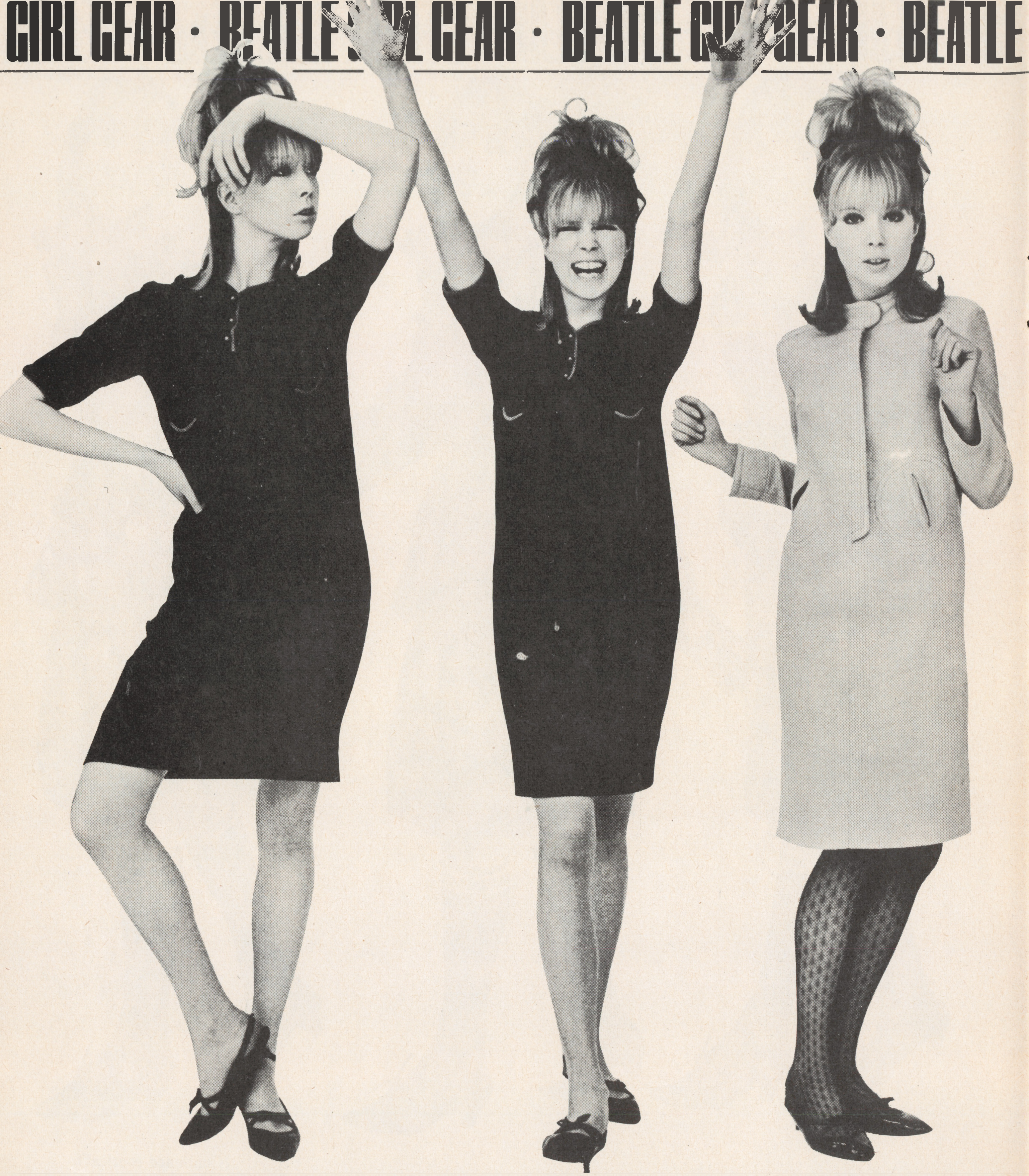
Pattie Boyd has been modelling for two years and recently she was given her first film part in the Beatle film, *A Hard Day's Night*. During the days she was filming with the boys she had a lot of fun deciding what sort of clothes they would like her to wear. After a lot of thought she decided on a really choice selection of "Beatle Girl Gear." We thought she looked pretty cute in all the outfits. Here they are for your consideration. . .

(Continued overleaf)



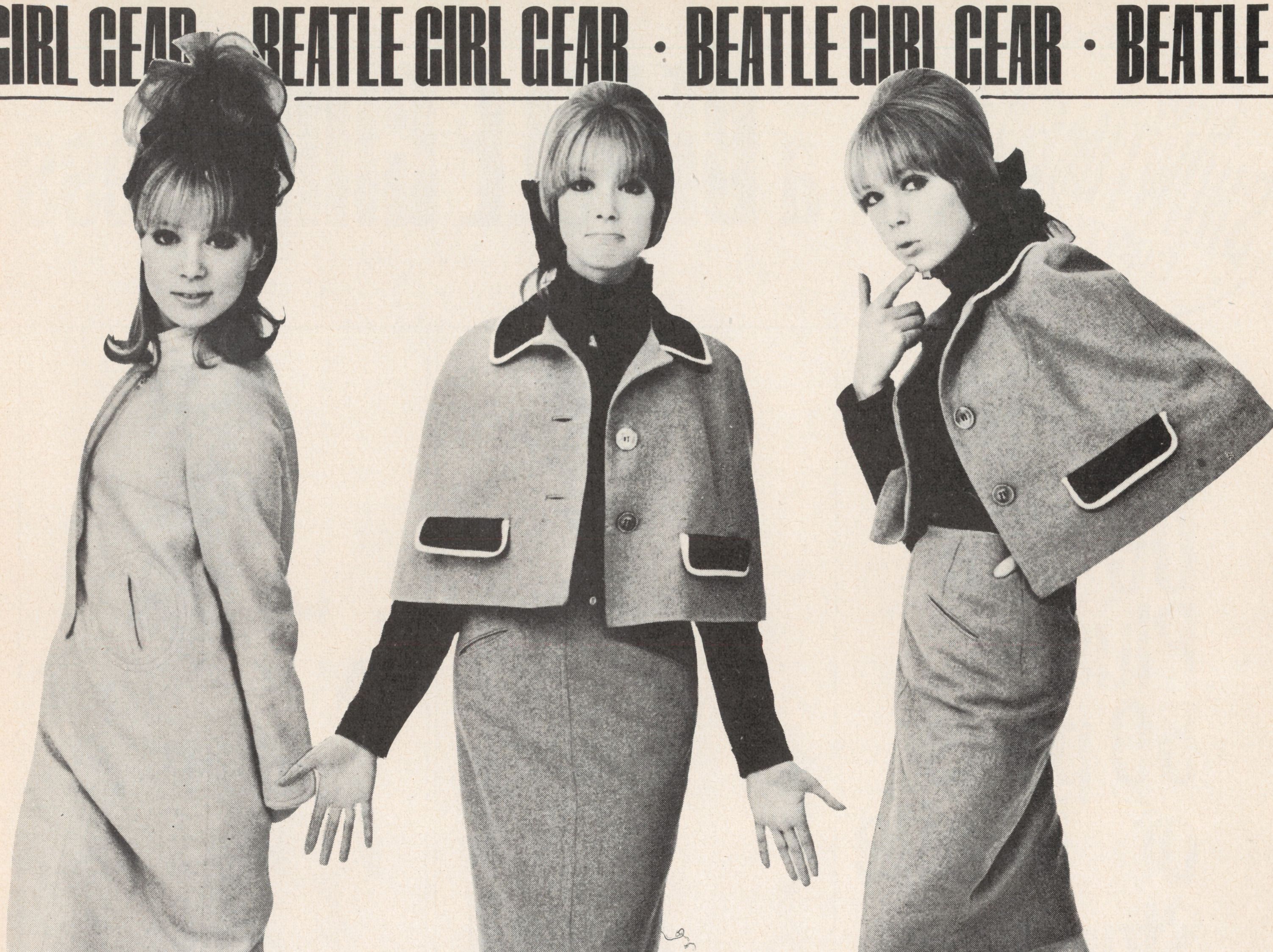
(Continued overleaf)

The first time I went to meet the boys it was pouring with rain. I wanted to look my best—but, it's not too easy in a raincoat. However, I put on my navy mackintosh—and it made quite an impression. It's made of French plastic. The black socks were the most 'with it' thing I could find for tramping through the rain.



As you can see, this dress really makes me feel on top of the world! It's a rich, dark brown, with neat orange binding at the neck and pockets. I like it because I find I can wear it almost anywhere.

If everything else fails the boys are bound to appreciate my Beatle stockings. My fawn dress



(Continued overleaf)

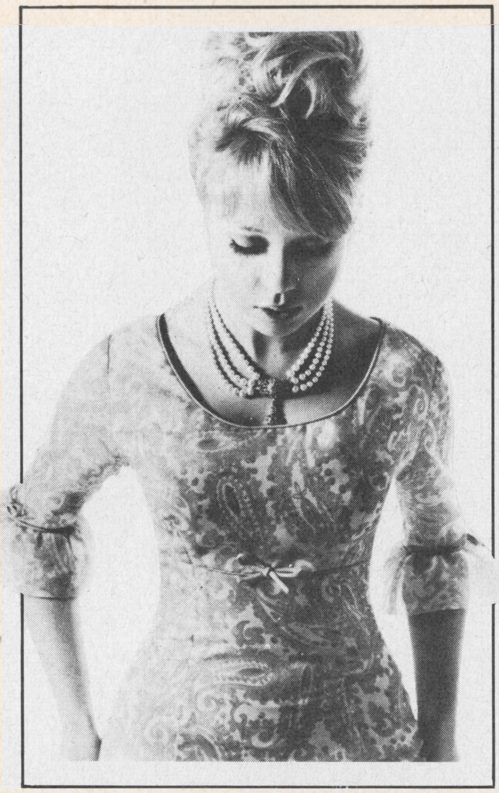
has a collar and tab like the front of those shirts the mod men wear. Really swinging gear!

The Beatles love long walks in the country, away from the crowds and traffic, and I think this suit is ideal for such occasions. It's pale blue with a cape effect. The collar and pockets are black and white.

A NEW SHOWTIME CONTEST

Win a BEATLE GIRL Dress

20 to be won Plus— 50 pairs of Beatle Stockings



Another great prize modelled by Pattie: this beautiful Empire dress in printed nylon chiffon with sheer sleeves and frilled cuffs.

Pattie models one of the prizes: a pretty gingham Skimmer with the new gauged neckline from Paris.

HOW would you like to win one of the fabulous dresses modelled on this page by the Beatle Girl herself—Pattie Boyd?

Pattie, who featured in "Beatle Girl Gear," models for RHONA ROY DRESSES. And it is in co-operation with them that we give you an opportunity to enter an exciting new Showtime contest—a contest that will have no less than 20 First Prizes and 50 Consolation Prizes.

TO THE 20 WINNERS GOES ONE OF THESE BEAUTIFUL DRESSES. EACH DRESS IS AVAILABLE IN ALL SIZES.

CONSOLATION PRIZES INCLUDE 50 PAIRS OF BEATLE STOCKINGS BY BALLITO.

The rules of the contest

As with other Showtime competitions, this one is easy to enter. On the coupon provided you will find eight things that go to make a Beatle film a smash hit at the box-office. What you have to do is use your skill and judgment to decide in what order they should come. For instance, if you think "A Good Script" is the most important thing to make a Beatle film a hit, put '1' in the space provided. If you think "Fabulous Dance Numbers" is of second importance, put '2' and so on.

An expert panel will judge all entries and the decision of the panel will be legally binding. No correspondence can be entered into regarding the contest.

Employees of Interspan Press Services Limited, Rank Theatre Division Limited, United Artists Limited, Rhona Roy Dresses Limited and members of their families are not eligible to enter the contest. All entries must be received not later than Monday, 10th August.

COUPON

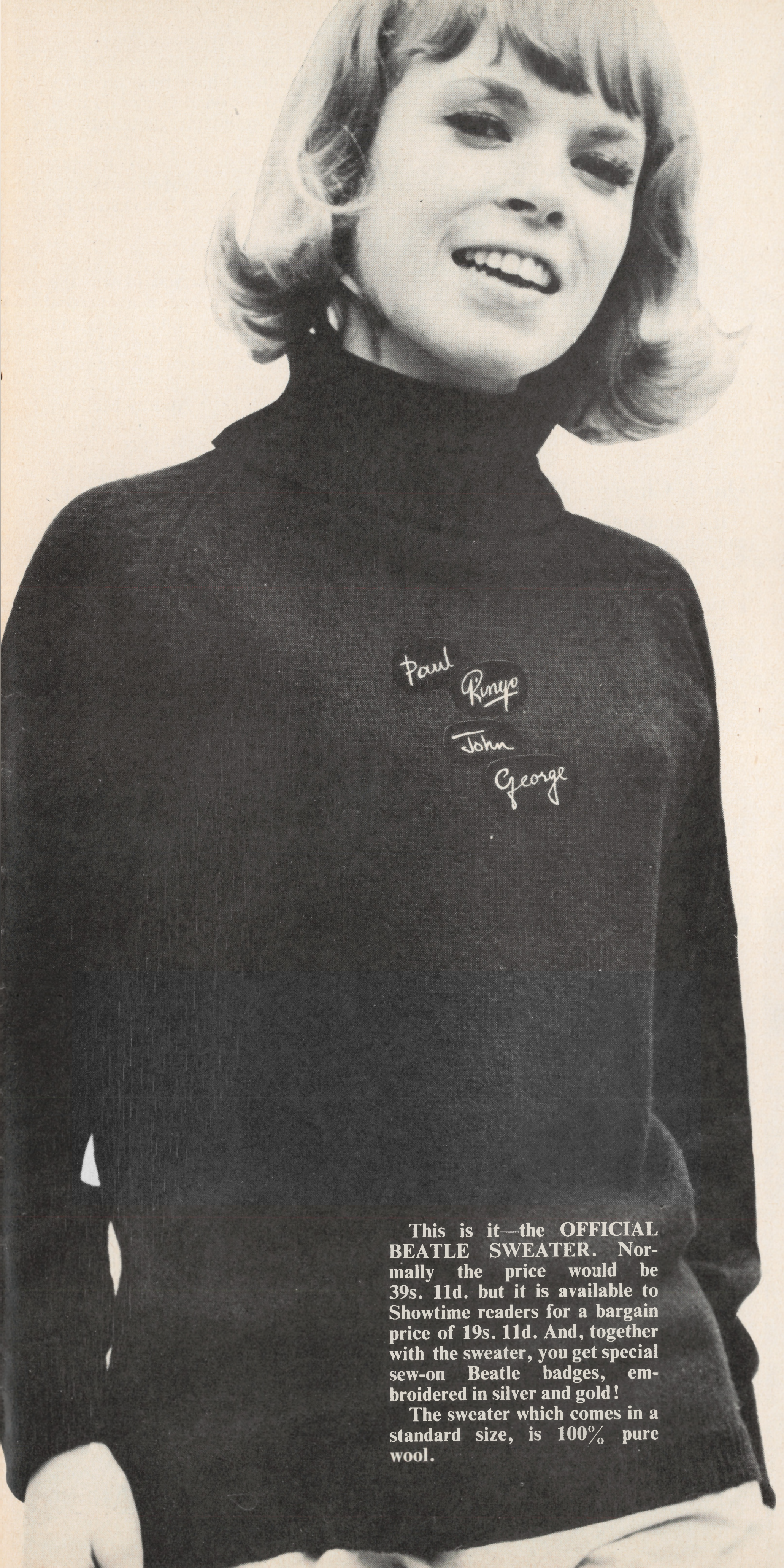
Fabulous Dance Numbers
Top Supporting Actors
Interesting Locations
A Good Script
Exciting Music and Songs
Lively Direction
Plenty of Drama
Fabulous Costumes

All entries to:
"Beatle Dress" Contest,
Showtime,
122, Drury Lane
London W.C.2.

Name . . . .
Address . . . .
. . . .
. . . .

FANTASTIC *OFFER*

Get the OFFICIAL Beatle Sweater at a bargain price!



This is it—the OFFICIAL BEATLE SWEATER. Normally the price would be 39s. 11d. but it is available to Showtime readers for a bargain price of 19s. 11d. And, together with the sweater, you get special sew-on Beatle badges, embroidered in silver and gold!

The sweater which comes in a standard size, is 100% pure wool.

RETAIL PRICE ~~39/11~~

TO SHOWTIME READERS **19/11**

All you have to do to take advantage of this fantastic offer is fill in the form below and send it with a Postal Order for £1.0.8d. (19s. 11d. for the sweater and 9d. postage).

Would you please send me the official Beatle Sweater. I enclose Postal Order No.......................
for £1.0.8d. to cover the cost of the sweater and postage.

All forms should be sent to:

Showtime Beatle Sweater Offer,
Showtime,
122, Drury Lane,
London, W.C.2.

Name.........................

Address.......................

....

....

Showtime Mail

The Editor,
Showtime,
122, Drury Lane,
London,
W.C.2.

CHANGE OF HEART?

IT SEEMS to me that Mr. Acid Tongue, David Frost, has sweetened considerably in recent months. In fact, from what I've seen and heard of him, he is going out of his way to be positively charming.

I just wonder if Janette Scott has got anything to do with it..?

Betty Wicks,
Deacon Hill Road,
Boreham Wood, Herts.

Frost: he's sweetened considerably.

Quick Change

It's amazing how quickly things can change in showbusiness. When *State Fair* was made, only a few years ago, I remember that Pamela Tiffin got top billing over Ann-Margret.

Now, I hear Pamela and Ann-Margret are filming together again. The film is called *The Pleasure Seekers*—and this time it's Annie who gets the star billing, with Pamela further down the list!

Paula Green,
Oval,
Kennington, S.E.11.

Retired?

I used to enjoy seeing Pier Angeli on the screen, but now she seems to have completely disappeared. Has she retired from pictures?

L. Morris,
Strand-on-Green,
Chiswick, W.4.

(No. Pier has just completed *OOS 117 Menaces Bangkok*, with Kerwin Mathews and Robert Hossein—and she has written a script which she wants to film with Paul Newman.)

Welcome back

I am delighted to hear that Virginia McKenna is returning to the screen after all these years. I went to see one of her pictures, *A Town Like Alice*, the other day and it reminded me what a wonderful actress she is. I hope *Born Free* is just the first of many pictures she intends to make in the future.

Carol Gardner,
Hanworth,
Middlesex.

Why Rex?

Although Rex Harrison was brilliant as Professor Higgins in *My Fair Lady* on the stage, I can't understand why he was chosen for the film version.

He will hardly be able to give the part any more than he did on the stage—and wouldn't it have been far more interesting to see what Cary Grant or David Niven would have done with the role?

K. Knight,
Monica Grove,
Manchester, 19.

Busy Poitier

Sidney Poitier deserved to win the Oscar. He has been one of my screen favourites since I saw him in the Glenn Ford film, *The Blackboard Jungle*. Can you tell me what his future films will be?

Audrey Mellow,
Clare Road,
Halifax, Yorks.

(Sidney is going to be a busy man. He is to make *Synanon House*, to be directed and produced by Richard Quine, followed by *The Bedford Incident*, produced by Richard Widmark, and *To Sir, With Love*, based on the E. R. Braithwaite novel.)

Vince to direct

I read that Vince Edwards' new Hollywood contract includes a directing assignment. This sounds a crazy idea to me. Vince is a promising actor, I agree—but who says he is experienced enough to direct? Judging from his performance in *The Victors*, he still has a lot to learn.

Rita Jesson,
St. Martin Hill,
Canterbury, Kent.

Nat's next

Could you tell me what Natalie Wood is up to?

Betty Parson,
Newquay,
Cornwall.

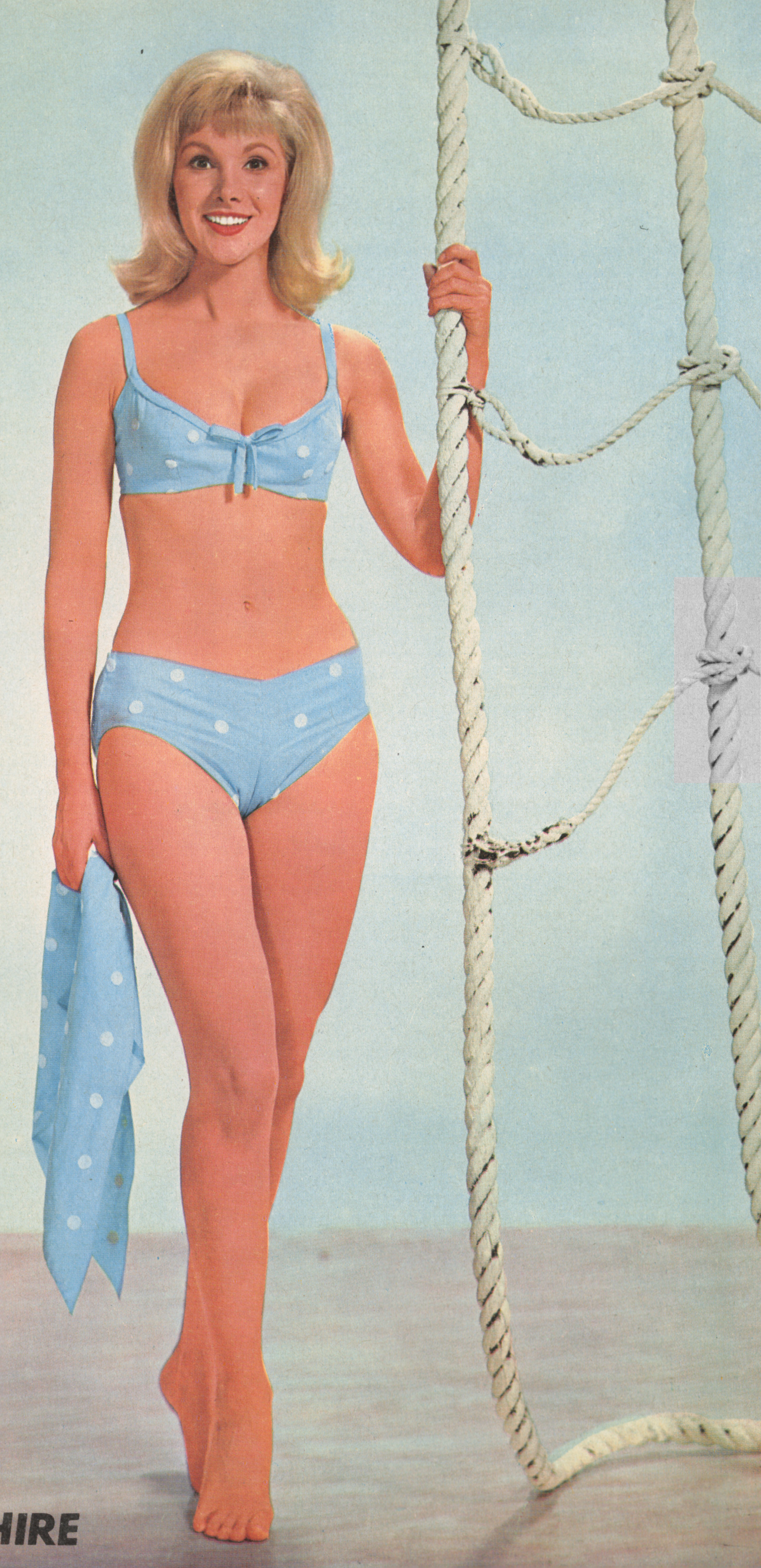
(Natalie is soon to make *The Great Race* with Tony Curtis and Jack Lemmon as her co-stars. Blake Edwards is producer and director.)

Switch

Here's a switch. Warren Beatty's new screen venture, *Mickey One*, described as a "suspense comedy", will be produced as a stage play two years AFTER the film version. I've heard of the film of the play and, of course, the book of the film—but never before the play of the film.

Brian Jennings,
Stratford Road,
Birmingham.

(The stage play of *Woman In A Dressing Gown* followed seven years after the film—though the screen version, in turn, was taken from an earlier TV play).



Delectable Dish. . .

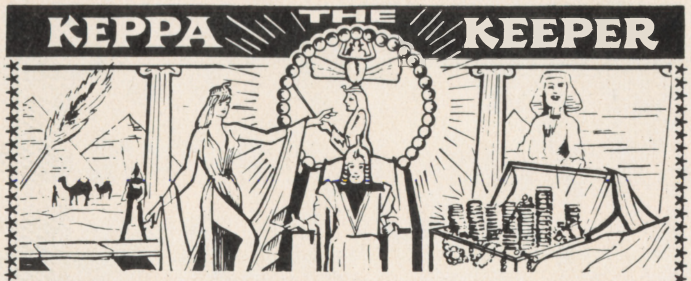
ALTHOUGH I admired your excellent colour pictures of that delectable dish, Susan Hampshire, in last month's Showtime, I must say I would have preferred a good pin-up of her.

Miss Hampshire does not pose for glamour photographs very often, I know—but if you do come across a pin-up of her, do print it. It would make at least one reader very happy!

Richard Willis,
Courtfield Gardens,
London, S.W.5.

(*How about this pin-up, Mr. Willis? It was taken when Susan returned from the Canary Islands, having just completed* Wonderful Life *with Cliff Richard*).

SUSAN HAMPSHIRE



King of all the Charms!

GOOD LUCK Guaranteed 24 HOURS A DAY!

For over 5,000 years the miraculous Egyptian Scarab, **KEPPA THE KEEPER,** has been **UNCHALLENGED** as the greatest **LUCK-BRINGER** the World has ever known! **KEPPA THE KEEPER** leads; all other Charms follow! The Scarab leads all the Charms because its **LUCK-POWER** can be **PROVED!** And **YOU** can prove it . . . **AT MY EXPENSE!**

INSTANT GOOD LUCK TEST!

Every morning touch **KEPPA THE KEEPER** and make your dearest wish! If your luck doesn't start to change **INSTANTLY** return the Sacred Scarab to me and **I WILL REFUND EVERY PENNY OF YOUR MONEY RETURN POST! LUCK-POWER** has been built into **KEPPA THE KEEPER** for 5,000 years . . . and it doesn't take handfuls of other 'lucky' gifts to make it work . . . **IT WORKS BY ITSELF! GOOD LUCK IS GUARANTEED . . . INSTANTLY!**

22ct GOLD PLATED

POST TO-DAY!

ORIGINAL MYSTIC DESIGN!
LUCK-LOADED FOR OVER 5,000 YEARS!
LEADS ALL OTHER CHARMS IN LUCK-POWER!
COMPLETE WITH 22ct GOLD-PLATED NECKLACE
MADE TO SELL AT £2 . . . YOURS FOR 10/-

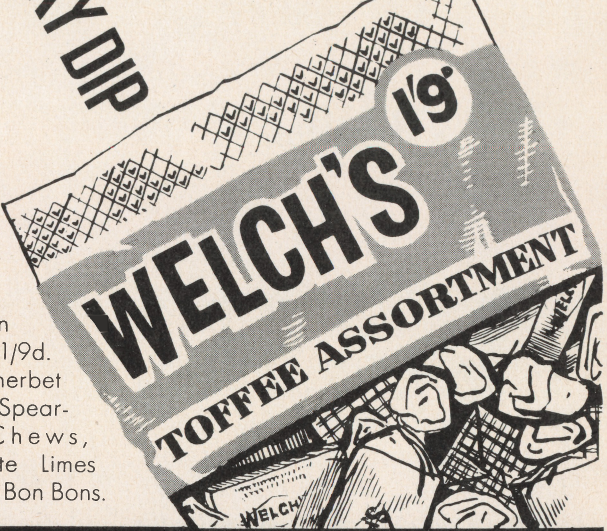
10/- POST FREE!

VITAL! FULL BIRTHDATE IF YOU WOULD LIKE SPARKLING SURPRISE WITH YOUR 'KEPPA THE KEEPER'.

MARIE-SIMONE
EGYPTIAN STUDIO, 34/36 OXFORD ST., LONDON W.1

TAKE A LUCKY DIP

Yes, dip into a packet of "Toffee Assortment", the exciting new line from Welch's. Lucky every time! Six mouth-watering choices—Sultana, Brazil Nut, Macaroon, Golden Caramel, Raspberry Whirl and Plain Toffee.



Also in Welch's 1/9d. range: Sherbet Lemons, Spearmint Chews, Chocolate Limes and Fruit Bon Bons.

try a packet now! ONLY 1'9^d

WELCH'S
WELCH & SONS LTD.
TYNEMOUTH, NORTHUMBERLAND

MAKING THE MOST OF YOURSELF

(Continued from page 27)

"List the outfits you need for your different social activities, and then go through your wardrobe carefully to see what you lack. Then, as soon as your budget allows, fill in any gaps there may be.

Don't Shop In A Hurry

"Which brings me to a bit of advice I always give my daughters—don't shop in a hurry. Yasmin and Becky are both teenagers, and naturally interested in clothes. They both have an allowance and Becky, who's the eldest, has developed a very smart system. She puts by so much each week for clothes and, when she sees something just right for her, she is able to buy it. I think that's smart thinking, because you know that when you have to get a dress in a hurry for a special date, you can *never* find just what you want. It's when you're not looking for it that you find exactly what you're after.

For The Extra Special Occasion—Rehearse!

"Maybe it's the actress in me, but I have one little habit of my own which I find very helpful. When I have to be glamorous for a special occasion, I always rehearse my outfit, right down to the last detail. I was in Madrid just recently making *Circus World* and I was asked to attend the film premiere of *55 Days At Peking*. A very elegant affair, with all the Spanish nobility present in full force. So a few days beforehand, with my daughters as a critical audience, I rehearsed my entire costume, deciding exactly what to wear down to the last ear-ring. When the big night came there was no last minute panic. I knew what I was going to wear and I knew it looked right. It gives you so much confidence and ease, and that's a *very* important part of looking—and feeling—well-dressed."

Ava says: Take it easy

"Every time I visit England I am struck by the lovely clothes—particularly the suits," says Ava Gardner. "In fact, easy clothes of any kind are my favourites. I think it's absolutely essential to feel *easy* in your clothes; if you're not, you can't possibly look well-dressed. The whole point of a good appearance is to know you look well and then forget about it. Relax and enjoy yourself. If you're wearing something you're not easy in, no matter how fashionable it is, you'll end up by simply looking uncomfortable. Not well-dressed.

Avoid Those Gimmicky Fashions

"Unless you've got a lot of money to waste, avoid extreme fashions. Every season new 'gimmicks' come up which are often fun, but have several drawbacks. You usually have to have a lot of nerve to wear extreme fashions when they first come out and, if you wait till later when they're all over the shops, you find you're meeting yourself on every street corner. That does strictly *nothing* for a girl's ego! And if you've got a budget problem, extreme fashions date very quickly.

If In Doubt, Don't Wear It

"This brings me to my own rule for accessories, especially jewellery. Too much, or the wrong kind of jewellery can spoil any outfit. If I'm in any doubt about adding an extra brooch or bracelet, I don't wear it. Years ago I went to see a famous producer for one of my first film roles. I think I'had put on every piece of jewellery I owned to look glamorous for the important interview. He was a very kind man, and after I knew I'd got the part, he looked at me with his eyes twinkling and said, 'Ava, take off the spinach. You don't need it.' He then gave me a word of advice: If you're in any doubt about adding that little extra something, *don't*. Darned good advice—I've never forgotten it!"

THE BEATLES

are coming to breakfast

Get the official Fan Club badge...

with Kellogg's RICE KRISPIES

The Beatles say: Don't miss this chance of getting your hands on the official Beatles Fan Club Badge. If ever anything was gear, this is it. Moreover, and even further, it's what the well-dressed fan-about-town is wearing. Read on, gentle reader.

Kellogg's say: The badge is charcoal-grey cloth, with the Beatles' names in gold round a red guitar. To get it, all you need do is send us your filled-in coupon, any two Rice Krispies packet tops and 2/3d. And the Beatles badge will come beatling back. (Into the bargain, you get yourself some popping good breakfasts of Rice Krispies.) Our address is on the coupon. What's yours?

Kellogg's
RICE
KRISPIES
Snap!
Crackle!
Pop!
The Talking Cereal
Top pop of the morning offer
send for your
BEATLES
BADGE
see back of packet

To: Kellogg's Beatles Badge Offer, P.O. Box No. 38, Manchester, 3.

Please send, post free, ... official Beatles Fan Club badges. I enclose cheque/P.O. No. ....
value .... made out to "Kellogg's" and crossed "& Co."
and .... Rice Krispies packet tops.

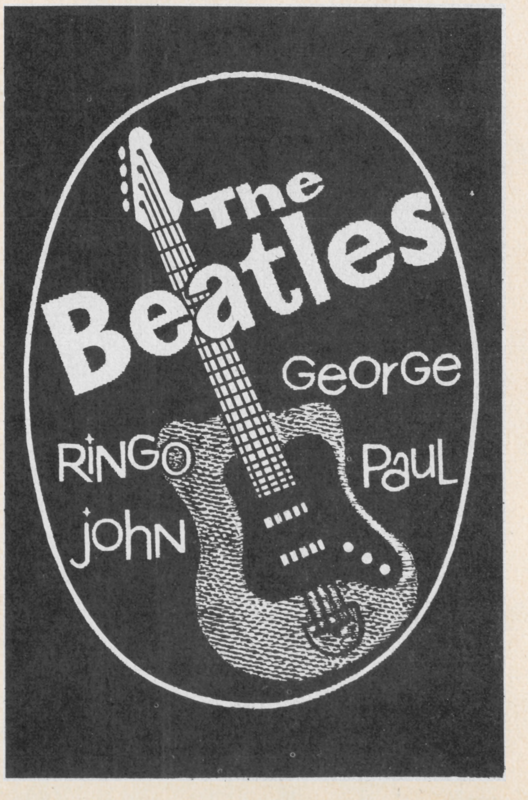
REMEMBER TO SEND 2/3d. AND 2 RICE KRISPIES PACKET TOPS FOR EACH BADGE

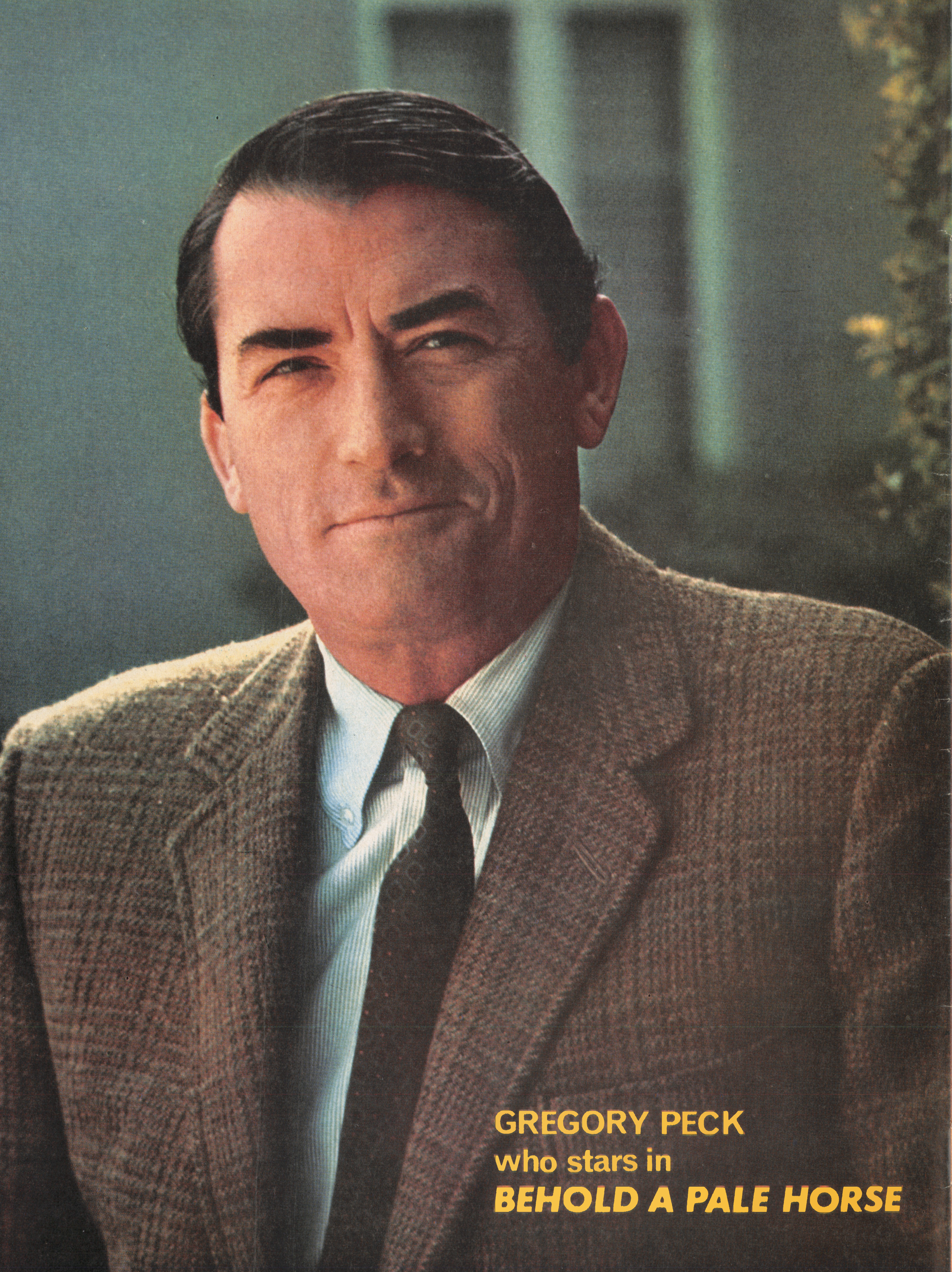
NAME ....
(BLOCK LETTERS, PLEASE)

ADDRESS ....

....

....


The Beatles
GEORGE
RINGO
PAUL
JOHN

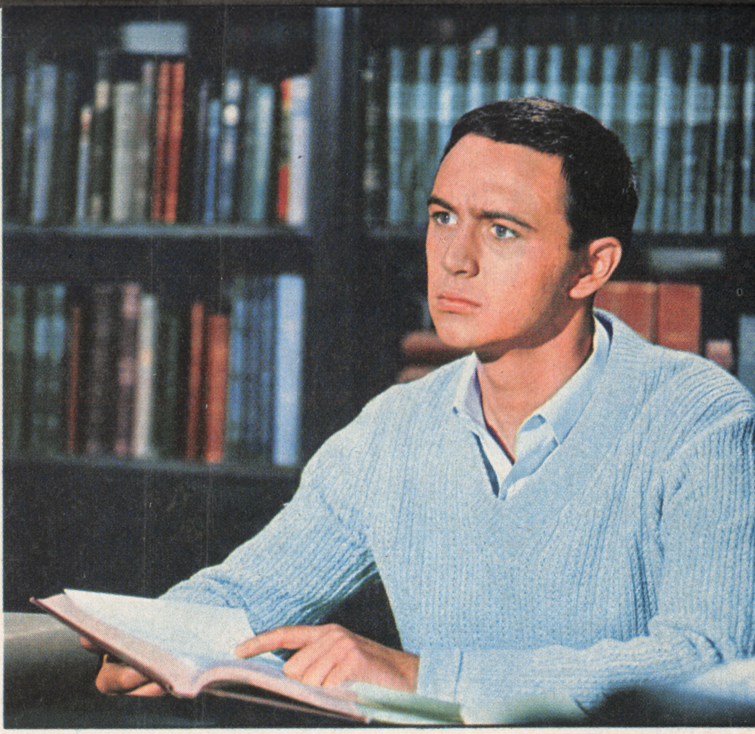


GREGORY PECK
who stars in
BEHOLD A PALE HORSE

book end

Our roving reporter
keeps an eye
on the latest news,
gossip and casting

TOMMY GETS A SHOCK



IT'S usually the girls who capture the limelight in Walt Disney films. Janet Munro, Hayley Mills, Dany Saval, Pamela Franklin—they have all had golden opportunities in his productions.

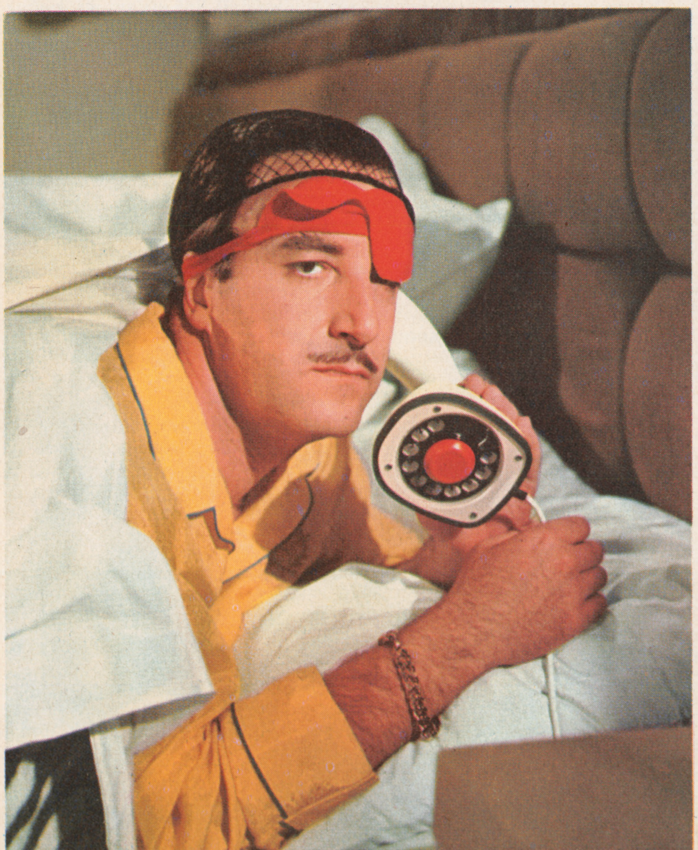
The only boy to get similar chances is Tommy Kirk. He's been working for Disney since he was in short trousers.

His latest picture is The Misadventures Of Merlin Jones.

Merlin is a college student whose hobby is science. One day, during an experiment, he gets an electric shock which is followed by an even bigger shock—he discovers that he can read the thoughts of other people.

Soon he's working hard to make his uncanny knack last longer. To do this he uses a fantastic set of equipment, including an electronic hat!

As in most of his films, Tommy's girl-friend is played by Disney's other long-term contract star, Annette Funicello. As Merlin, he can read her thoughts, too. And, as you will see, that's taking things a bit too far . . .



They all have their moments

WHO is this tangled up with America's latest style telephone? No prizes for guessing—Peter Sellers. This is Peter in just one of his hilarious scenes from his new comedy, *The World of Henry Orient*.

In the film Peter plays Henry Orient, a phoney pianist with a quick eye for a pretty girl. There are plenty to keep him busy in this film. Paula Prentiss, Angela Lansbury and others all have their moments with him.

Two teenagers—fans of the pianist—also get in on the act. They are played by Tippy Walker and Merrie Spaeth.The girls have never appeared in a film before, but some people say they steal the picture, despite Peter's great performance.

Footnote: Peter plans to film again next year. He will make *My Favourite Comrade* with his wife, Britt Ekland.

(Continued overleaf)

book end. Continued

MUSICALS CAN MAKE MONEY

Wherever he goes—and he's just completed a trip around the world—dancing star Gene Kelly is asked the same old question: "Why doesn't Hollywood make more original musicals?"

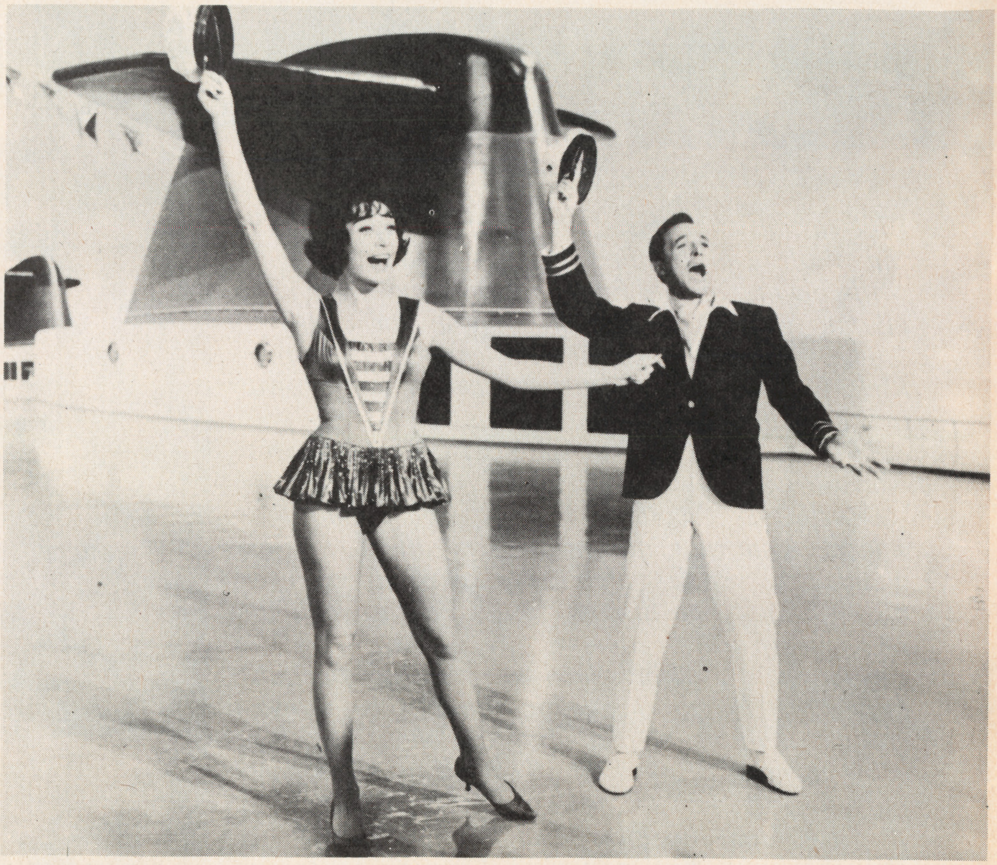
His reply is just as old: "More? They don't make ANY!"

Gene thinks it is a great pity that so much musical talent is being wasted, but he explains that producers feel musicals just aren't "in" at the moment and they are not willing to spend money on them.

However, Gene does have a chance to tap his feet once more in a scene in in the new Shirley MacLaine comedy, *What A Way To Go*.

"It was great fun getting into a musical once again," he said. "Personally, I think musicals can still make money. I know *West Side Story* was very special, but it was a musical—and it didn't do so badly, did it?

"The musical is, along with the Western, the greatest form of cinema entertainment," adds Gene. "I think people will realise this soon and the big-scale musical will be back again."



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KATRINA AND THE STARS

ARIES
22nd March to 20th April

A "square" aspect from Mars to your Sun-Sign could make things a little difficult in the home sphere. Guard against friction, upsets and accidents. Financial prospects look bright and there might be an unexpected cash gain.

TAURUS
21st April to 21st May

Normally rather slow to accept new ideas, you will think more quickly and tend to make snap decisions during August. However, be cautious about promising anything, especially in writing.

GEMINI
22nd May to 21st June

You will have a chance to make headway regarding money matters this month. If you are due for a raise at work, now is the time to ask for it. Romantic highlights look probable.

CANCER
22nd June to 23rd July

Greater than normal activity is promised for Cancerians this month, who will want to be "up and doing." Much can be accomplished during this energetic span provided you don't overtax your strength.

LEO
24th July to 23rd August

Although the Sun is now in your sign, there are cross-currents at work in your solar chart. Physically, you may not be feeling up to par, so try to get some extra rest and relaxation.

VIRGO
24th August to 23rd September

A very exciting month is forecast for subjects of Virgo, with accent on romance. An unexpected meeting, a chance encounter—one of these could lead to a deeply satisfying and permanent relationship.

LIBRA
24th September to 23rd October

Mars is now at the zenith of your solar map which will increase your desire to get ahead. However, don't step on other people's toes to do it. Promotion is in the air.

SCORPIO
24th October to 22nd November

All you dynamic Scorpio folk should sit back, reflect, and decide whether your plans are still on a true course. You could so easily stray with Neptune's influence misleading you. Take off those rose-coloured spectacles!

SAGITTARIUS
23rd November to 22nd December

I know you Sagittarians hate to economise, but there is a real need for it in August. Buy only the necessities and this applies especially to the ladies! Give the luxury shops a wide berth.

CAPRICORN
23rd December to 20th January

An intense and unaccountable feeling of irritation with your mate dominates the scene this month. Yet it's only a passing phase, so don't let it endanger marital relations.

AQUARIUS
21st January to 19th February

The Aquarian solar chart looks promising from the career angle, but is not quite so favourable for health. All you late birds should get some early nights in, and the rest should stick to a bland diet and leave their worries at the office.

PISCES
20th February to 21st March

All the single and unattached Pisceans should watch out this month, for romance and marriage is in the air! Venus, planet of love, is exercising her persuasive influence on emotion of male and female alike.

FREE READER SERVICE

KATRINA has prepared special star readings for readers of Showtime. Write (in block letters) your name, address and birthdate on a postcard to; Katrina, Showtime, 12, Dyott Street, London, W.C.1. (offer applies only to those over 18).

In next month's SHOWTIME

Jacqueline Jones plays BOND'S GIRLFRIENDS

FULL COLOUR FEATURE

SEPTEMBER ISSUE

ON SALE AUGUST 23

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SHOWTIME
THE NEW FILM MONTHLY

THE ROLLING STONES
-see inside

WOWED us all – by Terence Young

Relaxing after a hard day's filming, Young and Anita Ekberg at a premiere.

film. I think I directed him badly and I don't think it was a very good film.

But I remember saying to him when it was over that one day we'd make another film together. But I can't say I made him a star. He's a damn good actor, and I forecast that people are going to be very surprised when they see some of his performances in the next year or so.

The right attitude

Q. *Do you think that as Sean knows your ways and responds well to your direction, he would have found difficulties being switched to another director?*

A. No. I think Sean could walk through James Bond on his ear. He's got the *attitude*. Probably my greatest contribution was that I established this attitude and the way the part should be played.

I think Sean could do Bond with any director. But in any case, I think Guy Hamilton is an extremely good person to make *Goldfinger*.

Q. *What do you think are the main reasons for the success of your two Bond pictures?*

A. You might forget that Ian Fleming contributes a certain amount by having established James Bond. I think Bond is probably the best modern hero.

So we start off with an enormous asset in having the Fleming books, and an ingredient for success, as far as I was concerned, was this attitude I mentioned. Frankly, when you analyse the plots of the Fleming books they are rather immature and played absolutely straight, the Bond films would not work.

We found a way of playing it "tongue in cheek"—treating the spy as a figure with a sense of humour and giving him an ironic quality. The arrogant sensuality Bond projects in the books we exaggerated as much as we could. But the sick humour never existed before and some of the lines were cooked up on the set.

An example was in *Dr. No* when the hearse was lying at the bottom of the hillside in flames and a man comes up and says: "What's happened?" and Bond replies: "I don't know. I think they're on their way to a funeral."

Trapped

Q. *I have seen you at work on location and my impression is that you are just as energetic as the heroes of your films. Doesn't this become taxing after a time?*

A. Not really. I used to play a lot of sport and I think I'm still moderately fit. On *From Russia With Love* perhaps I DID have a bit too much to do. I crashed in a helicopter into about 40ft. of water and was trapped underneath for nearly a minute because the safety belts wouldn't open and we just couldn't get out of the cabin.

But I really enjoy making arduous location pictures. They're tiring and you need a lot of stamina, but so far I've managed to stand the strain.

Period comedy

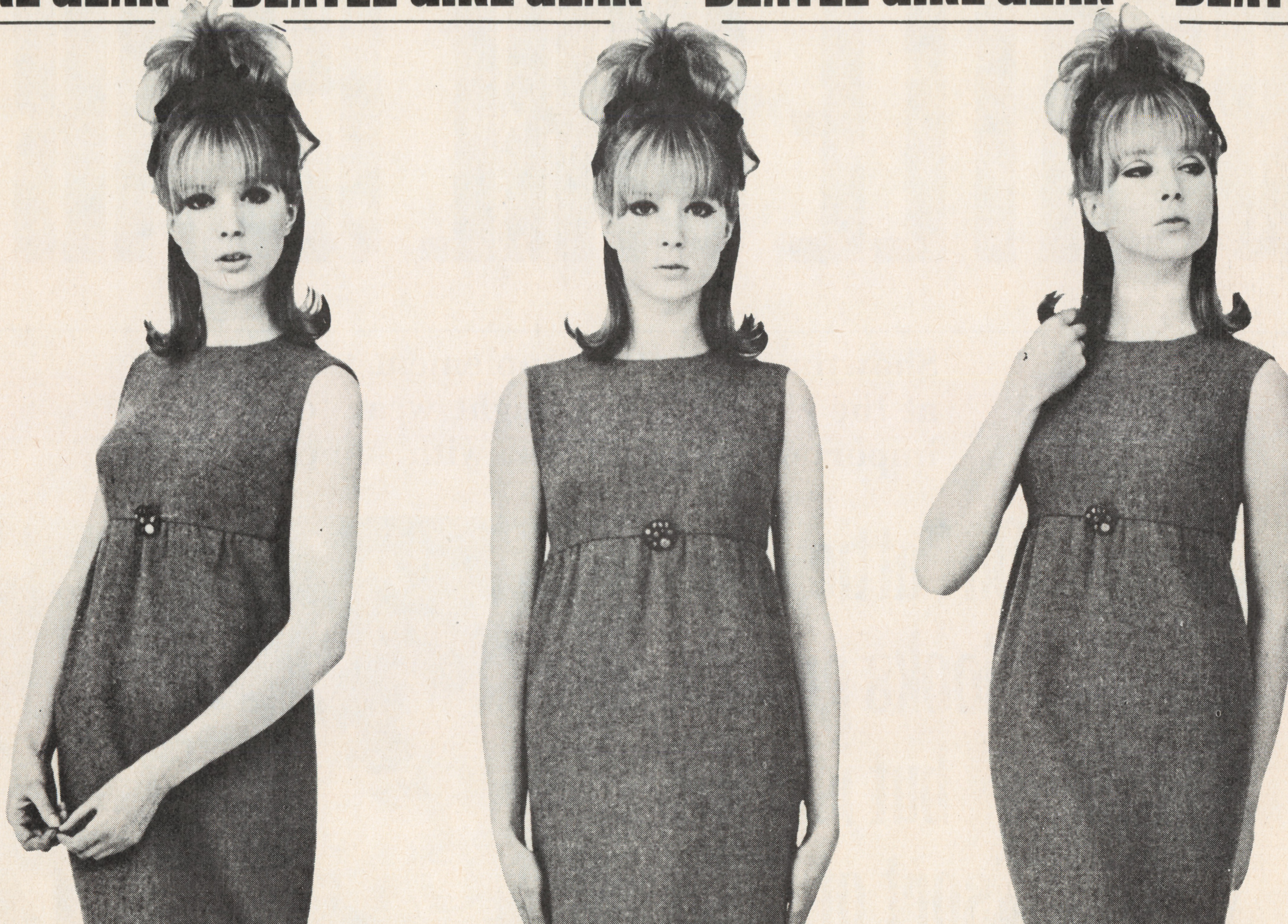
Q. *What have you got planned for the future?*

A. The next film I'm doing is called *Moll Flanders*, which is a period comedy of the 1700s. It's based on the great classic by Daniel Defoe. It's something I've wanted to make for a long time, but until *Tom Jones* turned out a success, nobody would believe you could make a period comedy that would be a hit.

But this is a bawdy romp and is bound to get an "X" certificate. Moll Flanders is one of the heroines of British literature—although I hasten to add that we're in no way trying to make a female copy of *Tom Jones*.

After this I'm going to make a film in Africa. Then I plan to film the story of the famous Malta convoys. So you see I'm going to be pretty busy.

However, I will find time to see *Goldfinger*. I'm a great Bond fan. He played a big part in my life and I can't forget him just like that.



The boys have asked me to a premiere and for this important date I want to look really sophisticated. This long, empire-line dress is one of the prettiest outfits I've got. It's lavender mauve and I wear it with a brooch made up of mauve stones. I know the style is simple—but I think simple clothes are sophisticated.